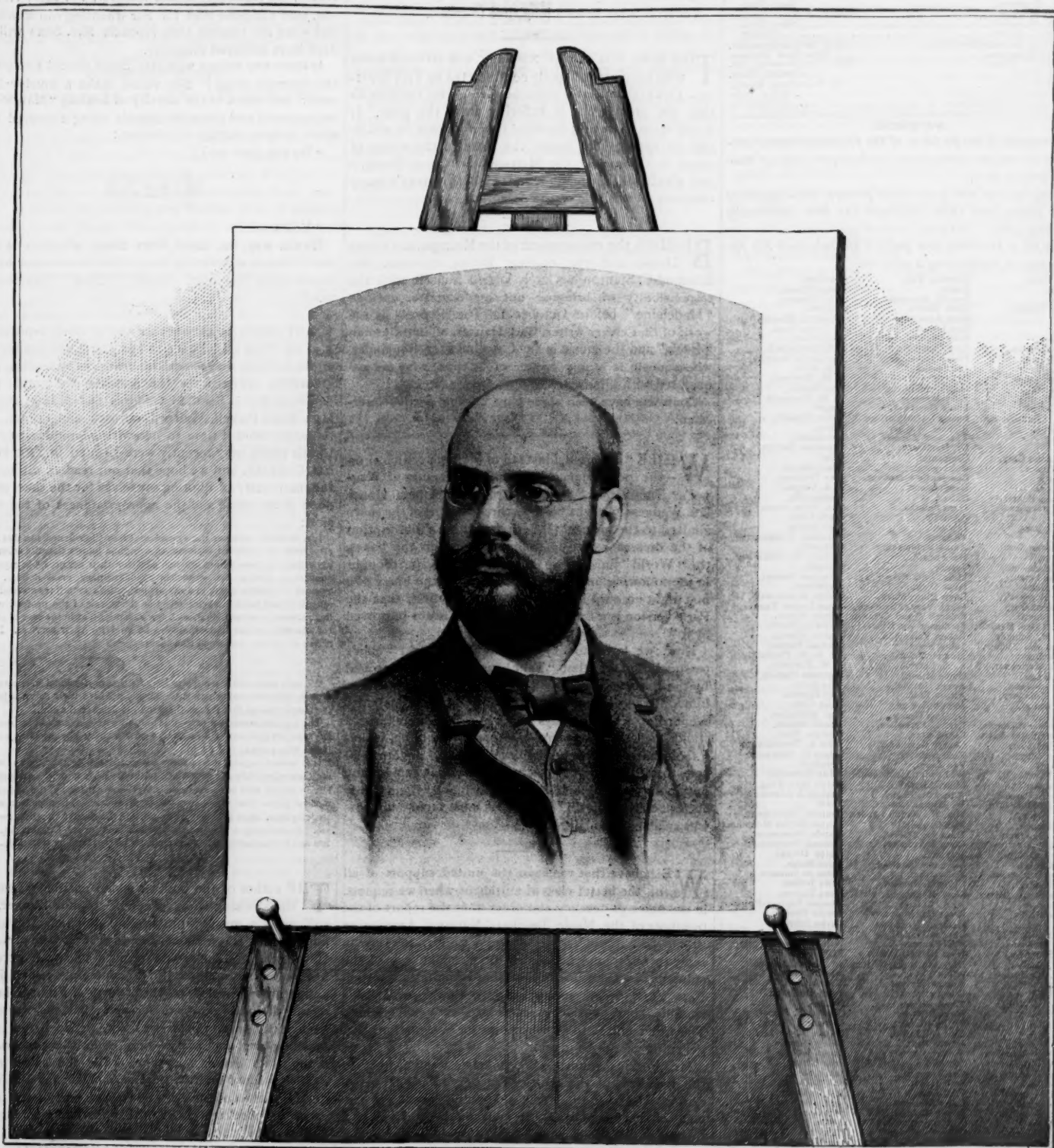


MUSICAL FOUNTAIN
A WEEKLY JOURNAL
DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XVIII.—NO. 6.

NEW YORK, WEDNESDAY, FEBRUARY 6, 1889.

WHOLE NO. 469.



ADOLPH M. FOERSTER.

THE MUSICAL COURIER.
— A WEEKLY PAPER —
DEVOTED TO MUSIC AND THE MUSIC TRADES.
ESTABLISHED JANUARY, 1880.
— No. 469. —

Subscription (including postage) invariably in advance
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING: SEE TRADE DEPARTMENT.
All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, FEBRUARY 6, 1889.

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BLUMENBERG & FLOERSHEIM,
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JAMES G. HUNEKER.

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Carrie Hus-King,
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Hannuel Monument,
Hector Berlioz Monument,
Haydn Monument,
Johann Svendsen,
Anton Dvorak,
Saint-Saens,
Pablo de Sarasate,
Jules Jordan,
Hans Richter,
Therese Herbert-Foerster,
Bertha Pierson,
Carlos Sobrijo,
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Attale Alvary,
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Händel,
Carlotta F. Pinner,
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Fritz Kreisler,
Madge Wickham,
Richard Burmeister,
Martin Koeder.

THE Seidl-Robinson imbroglia, which was nobody's business and ought never to have been made public, was amicably settled last week.

THE Prince Regent of Bavaria, following the noble example of his predecessor, the late King Ludwig II., has taken upon himself the protectorate of the Bayreuth festivals, and has informed Mrs. Cosima Wagner of this fact in a lengthy personal letter.

WILHELM BECKMANN'S celebrated painting, "Richard Wagner at his home, Wahnfried," for the exhibition of which, this season, THE MUSICAL COURIER had arrangements, was sold last week in London at a very high figure, and consequently will not be seen here.

IN the issue of THE MUSICAL COURIER, December 12, it was published for the first time an interesting letter from Rubinstein to the Berlin "Signale" (not the Leipzig paper of the same name, as was incorrectly stated by the English press), about Von Bülow. In last Sunday's "Sun's European news column," the matter appears at length as a novelty.

Verily, it takes news a long time to travel.

THE news that Albert Niemann was stricken down with apoplexy is happily contradicted by THE MUSICAL COURIER'S Berlin correspondent, who informs us that the great tenor is suffering from the gout. It would stem extremely doubtful therefore that he will be able to appear here before the close of the season of opera in German at the Metropolitan Opera House, a fact which will be greatly regretted by Niemann's many admirers on this side of the Atlantic.

BESIDES the management of the Metropolitan Opera House and the coming Bülow concerts, Mr. Edmund C. Stanton has lately loaded himself with the responsibility of bringing out an operetta, entitled "Madeleine," before October 1. The libretto is the work of that clever writer, Carl Hauser, of the German "Puck," and the music is by Capellmeister Engländer, whose music is highly spoken of by those who are acquainted with him.

Contracts have been signed by all the parties interested.

WHILE "L'Herald," instead of giving a criticism on the performance of the Paris version of Wagner's "Tannhäuser" at the Metropolitan Opera House last Wednesday night bestows three-fourths of the space allotted to the musical (?) department on a description of the dresses worn by different ladies in the boxes, the "World" finishes up Wagner's great afterthought in the following unabashed manner: "In the hurry of a first night account it may suffice to say, first, that the Paris version is a fraud; that the opera is not improved by it."

Now, we have no objection to the "World" man's personal opinion that "Tannhäuser" is not improved by the Paris version, as in this regard he, as happens to him only too often, stands entirely alone in his judgment; but when he says that "the Paris version is a fraud" he, as also happens to him only too often, makes a fool of himself, for how the addition to an opera of some beautiful ballet music and a fine duet can by any possible stretch of imagination be called a "fraud" only the esteemed "World" man in his most lucid moments will be able to explain.

WE believe that we have the united support of all of the better class of musicians when we request, in the name of decency and order, that the report of the treasurer of the Music Teachers' National Association should be a business-like document. Mr. Perkins, in reply to our request, has seen fit to make use of the columns of a Chicago journal that is imitating certain New York papers in applying to this paper abusive epithets; but abusive epithets are not explanations. They are resorted to as substitutes for explanations that generally cannot be given.

Mr. Perkins' report is by no means satisfactory to the members of the Music Teachers' National Association, who form the nucleus and the intelligent element of the association. It may suit certain personal friends of Mr. Perkins who, in a spirit unworthy of particular comment, always seek to oppose the views of this paper, and who never did and never can succeed in accomplishing anything in the musical community.

But these are not the people whom a treasurer's report of the M. T. N. A. interests. We repeat that there should be an itemized account of the expenditures; as is the case in every report of that kind, and now it is especially necessary in view of the fact that efforts are made to withhold the itemized report.

THAT THE MUSICAL COURIER has some warranty for its spelling the word "program" without the final "me" will be seen from the following from "Notes and Queries":

The spelling program is not unknown in standard literature. Carlyle, who, to be sure, was sometimes a law to himself in such matters, does not hesitate to use it. In his chapter on "Model Prisons" in "Latter Day Pamphlets" there is an easily found example. After calling upon the authorities to whitewash their sordid population and to cleanse their gutters—"if not in the name of God, ye brutish slatterns, then in the name of cholera and the Royal College of Surgeons"—he sums up with the placid remark: "Well, here, sure, is an evangel of freedom and real program of a new era." Surely there can be no reason why this spelling should not become general.

MRS. ALICE SHAW, the whistler, must be on the high road to artistic fame. She lost a \$3,000 bracelet last week in Trenton, N. J. Her next advertisement will probably be a narrow escape from a fire, and then, of course, the inevitable insane admirer, à la Mary Anderson, who has gone mad for her whistling (no wonder!) and when she reaches that pinnacle Mrs. Shaw will indeed have achieved grandeur.

Is there any reason why Mrs. Shaw should not go on the operatic stage? She would make a lovely "Leonore;" and think of the novelty of hearing "Manrico's" impassioned and plaintive appeals being answered by a shrill whistle, slightly off the key:

"Do you love me?"



"You know."

By the way, the latest news about whistlers is that one of the new whistling buoys just constructed by the Government has been dubbed "Alice." Can this be true?

LAST Sunday night another one of those reprehensible Press Club concerts was given, and among the musical artists who lowered themselves by lending their gratuitous services for the occasion we notice such names as Anton Seidl, Mrs. Moran-Olden, Jules Perotti, Miss Maud Powell, Walter Damrosch and others. We therefore think it time to herewith reproduce two editorials which only recently were printed in THE MUSICAL COURIER, and we hope that our readers will forgive the immodesty of quoting ourselves for the sake of the good of the cause and the appropriateness of the occasion:

It is doubtful whether the system of Press Club benefits in this city is altogether an unmixed blessing, as everyone knows that the artists who participate at these affairs are not paid for their services, but expect the equivalent during the season in complimentary press notices. This manner of putting a gag in a newspaper critic's mouth is extremely reprehensible and has a lowering effect on the morale of the profession. We have always contended that, with few exceptions, as in the case of charity, for example, artists should always be paid for their services. It then leaves all parties concerned free agents.

We once more call attention to the fact that professional musicians, except in very rare and urgent cases, should not give their services free, for the simple reason that it does them infinite harm in the end.

The musical market at present is glutted with singers and instrumentalists who are glad and willing to be heard without any pecuniary recompense whatsoever.

It is useless to point out to these misguided people that by so cheapening themselves they are entailing a positive loss, not only on themselves, but on people who are making their bread and butter by the aid of their musical gifts. The whole abominable practice, like deadheadism and the stencil piano, must in the long run go, and the sooner the better—so say we. Do not sing or play unless you get paid for it. Cut this out, vocalists and instrumentalists, and paste it up where it can be seen daily.

THE author of the popular ballad entitled "Listen to the Mocking Bird" is Mr. Septimus Winner, who still owns a music store in Philadelphia. It was first published in 1855, under the nom de plume of "Allan Hawthorn," and the profits from its sale have exceeded \$100,000. Is it not dreadful to contemplate such figures and to drearily reflect on the poverty of Franz Schubert, one of the most exquisite lyricists that the world has been lucky ever to possess? Yes, we do listen to the mocking bird and realize that its mockery of true art brought its writer a fortune, while the sweet night-ingles perched high on the tree of music have starved to death for want of the one-thousandth part of the money earned by the harsh notes of this horrible mocking bird. Listen to the mocking bird, listen to it, as its vile chirps, trills and stale variations ring out in discordant triumph, and realize if you can, that Beethoven, Mozart and Schubert, unitedly, never made as much by their immor-

tal creations as "Listen to the Mocking Bird!" Pah! there ought to be a society for prevention of cruelty to birds, so that the officers thereof could arrest this poor mockery of a bird and put it behind the bars of a cage, instead of letting it flaunt its brazen chirp on the bars of a piece of a music

ONE of our Italian exchanges states exultingly that recently in Trieste a violin virtuoso named Marcello Rossi played Paganini's "Perpetuum Mobile," containing over six thousand notes, in four minutes. This brings up at once numerous suggestions as to the propriety of having exhibitions of sporting virtuosity at the Madison Square Garden under the competent management of professional gentlemen of unimpeachable integrity. It would relieve the monotony of walking matches in particular and athletic sports in general. Think what an enormous attendance would be called out by the announcement that Rafael Joseffy and Moriz Rosenthal would enter into go-as-you-please six days' piano playing contest for gate money and a purse of \$10,000, the contestants playing the most number of notes in the time allotted to be the victorious winner!

When art comes down to a sporting level then it is about time to call a halt. Gentlemen with stop watches who haunt piano recitals to time pianists playing Weber's or Paganini's "Mouvement Perpetuel" should be politely but firmly suppressed.

ANOTHER PEEP AT MUSICAL PHILADELPHIA.

UNDER the caption "A Musician's Idea of the Way Music Flourishes in Philadelphia," Boothe's "Musical Age" contains the following effusion, which we reprint from the advanced sheets of that spicy little journal. It shows the thriving and healthy tone of musical matters in the Quaker City, on which we descanted last year:

We were speaking a short time since to a well-known Philadelphia musician, and apropos of musicians and musical things in general.

He said: "We have not a good musician here, and, if we have, Philadelphia will spoil him. Do you remember Max Bendix? Well, Max used to play for me, and used to object because his salary was not larger. I would say to him, Max, you are no good in Philadelphia, go to New York; and he did go, and we lost the finest concertmeister in America to-day. Look at Johnny Rhodes, he has gone, and Louis Gaertner is going. Why, man, the only musicians who stay are those who play to order, old, dried up fogies who were dead musically long ago. In the last four years we have had dozens of clever musicians leave us, and yet while we have had good material here for good choruses, orchestras, &c., our slow going, patriotic Philadelphians pay some foreign arrangement \$1,000 or more to give one entertainment. We have in the city now several excellent pianists and violinists, Gustave Schmidt, Eddie Brill, Bertie Shelly and a host of others, all going to rot for the want of decent encouragement. In New York these same boys would become artists in a very short time."

"Why don't you go to New York yourself?"

"Well, I am one of the lucky ones. I have my orchestra, and it pays me because I stick to the same old stock of worn out musicians, and we get frigid when any fresh blood attempts to enter. Besides, I can give the 'Maid of Dundee,' by special request, without a shiver."

"What do you think of Wanamacher's Military Band?"

"Good; but he will go to pieces for want of patronage. I tell you Philadelphia is not a musical city. Why, man, we never have a decent piano recital unless some fellows like Boothe & Co. bring Carreno or someone of that kind. Look at Charley Jarvis, for instance! A fine performer—has given piano recitals since the Lord knows when! Patronized? Why, they ought to be crowded and jammed, but they ain't."

"To what do you attribute this state of affairs?"

"To many things; perhaps the daily papers for one thing. They notice all the disgusting prize fights and that sort of thing, nauseating scandal, &c., and yet, while all of them advocate high morals, it is like pulling teeth to get them to notice any musical event. Flattery is sweet to the artist, and when he never hears any mention of his efforts he grows tired of working. Only two or three of the dailies have good musical critics, and perhaps they are not capable of reporting anything in a musical manner. Some of their criticisms remind us of a minister reporting a prize fight. They lack musical acumen."

"How about such organizations as Philadelphia Chorus, Orpheus, Mendelssohn Club, &c.?"

"They are all the same, dear boy. Take the members of the Mendelssohn Club. The only way to get them to come is to fine them \$1 when they are absent. They think more of \$1 than they do of a night's instruction under one of the ablest teachers in America, viz., W. W. Gilchrist. But, my dear boy, make any musical event a society event and it will be patronized; but, bear in mind, good music and society don't go together, you know."

"But the Orpheus, is it not one of Philadelphia's representative choruses? Does not society and music mix there?"

"Yes, perhaps, but then you know there are in the Orpheus Club lots of important persons—American nobility. Music has nothing to do with your entrance in that chorus. You must be in society as well, or have a pull somewhere. But, my dear boy, we are discussing musical matters, don't forget that."

"How about the Utopian Club? It is certainly devoted to musical purposes, is it not?"

"Yes; it is a flourishing organization, but musical black sheep creep into its folds the same as anywhere else. Lots of fine fellows in that club, but are you thinking of joining?"

"Perhaps."

"Do you know much about music?"

"Not much."

"Well, then, go ahead, you are safe. You know the very fellows in that club who are musical feel uneasy about new applicants that are, for the same reason that men who are sometimes rotten to the core morally are most ready to dissect their neighbors under pious pretext. However, I am going to join myself."

"Why, do you think you will be benefited musically?"

"No; but I'll get a good bit more business."

"Hello! here comes my car. Good day!"



THE RACONTEUR.

THE very tall, portly gentleman with the urbane and ecclesiastical visage who has been seen in musical haunts for the past few days is Anton Strelezki, the composer-pianist, of Detroit, who is East for a few weeks to fulfil some concert engagements.

Strelezki's unique and ever engaging personality, uniting the gaiety of a schoolboy with the gravity of a pontiff, is a perpetual puzzle to even his most intimate friends. He loves a good dinner, a good bottle of wine, a good cigar; but when he gets to the piano he is as thoroughly absorbed a man as one can well imagine. His memory is literally phenomenal—symphonies, operas, oratorios and the complete literature of the piano being at the beck of this enormous memory.

Strelezki delights in searching out new technical combinations, and his piano studies and his recently published piano concerto dedicated to Joseffy show some curious experiments in harmony. To the numerous pious Irish girls who solicit a blessing from him, being deceived by his priestly visage, he is always gracious, and has some formula with which he answers them.

I am told that the elder (Impresario) Colell doesn't like the idea of a story going the rounds about his son (Chickering Colell) getting the \$1,000 on that little deal with Anton Seidl and the B. B. R. R. He wishes people to know that it went into his own pocket, and he rather chuckles over the idea of having got ahead of a pupil of Wagner.

Fannie Edgar Thomas, a gushing and highly emotional writer and correspondent from New York to the Cincinnati "Times-Star," has recently been interviewing Rosenthal, and of course goes wild about his engaging personality, big technique, lovely eyes, herculean build and clever wit, all of which is possible, as Moriz may be diminutive, but he is a great card with the ladies—so he says.

Mr. Rosenthal makes some bright remarks anent training for artists, art, religion, &c., he likes Joseffy's playing, pianos with heavy actions and large tones, thinks Beethoven and then Chopin the two greatest composers and does not think music goes side by side with religion or is in any way dependent upon it, &c. All of which shows our Rosenthal to possess a level head.

He gets even with a little criticism of mine by saying the following rather sharp thing in answer to a question about American criticism:

"For instance, one musical journal here in New York spoke of the 'by no means interesting' sonata, opus 109, of Beethoven!"

"I feel very sorry Mr. Journalist should find '109' uninteresting, but would suggest that he become a better musical student before attempting to express musical opinions."

"It may not help the opinions much," added the witty Viennese with another of his brilliant flashes, "but it may be a good thing for his posterity!"

Thus Rosenthal, and I am very, very sorry that he is sorry for me, but a pianist who can't keep his temper under a little wholesome criticism is in a bad way. He didn't, however, quote the beginning of the criticism which related to his playing of that very same sonata! In fact, Mr. Rosenthal has an attack of that very dangerous disease known as "Megalomania," otherwise the big head. It is dangerous, because by making the victims of its deadly ravages unconscious of the progress of the malady it gets complete control over their cerebral system and future intellectual progress is choked off. Beware of this phylloxera of the intellect.

Mr. Prig, of "L'Herald," is still at his usual idiotic talk about trilogies and Italian ballet music; pray, Mr. Critic, would you know the difference between a Strauss waltz and a Bach fugue if it wasn't set forth on the program?

What's this I hear about Adolf Robinson going into training for a hand-to-hand conflict with Anton Seidl on account of the latter's not allowing him to indulge his husky warble in all its vibratory terror this season at the Metropolitan Opera House? I think Mr. Seidl is right; Robinson has come to the point in his vocal career when he should sing into a phonograph and drop dead, with horror to think his voice really sounds so awful to other people.

If the Italian musical community but knew that a

certain mis-manager of diminutive stature and unsavory reputation, in addition to his other disqualifications for general society, possesses the *jettatura*, they would certainly shun his presence.

The evil eye is supposed by the superstitious to bring evils wherever it glances, and certainly our little mis-manager has wrought ruin and devastation wherever he goes, as his managerial experiments invariably turn out badly; mind you, I don't say sometimes turn out badly, but always! The poor ex-tenor, who was forced to chew the bitter end of experience last fall, can tell you all about the *jettatura* now, and so could lots of pianists, singers and conductors, and even his latest orchestral enterprise promises to end financially bad. No, don't have anything to do with the "evil eye," Italian friends; he is to be avoided, and when you meet him use the precaution to render his maleficent presence powerless to do harm, by pointing the index and the little fingers of the right hand at him and you will escape ill effects, but above all do not let him get hold of your musical enterprises.

They do be telling me that Walter Damrosch has once more determined to espouse matrimony and will lead to the altar the good looking Katti Bettaque, of the Metropolitan Opera House. We hardly credit this rumor, because no longer than last year Walter was fervently wooing a charming pianist of this city, that is, one with a charming technic, for it almost won Walter into its giddy meshes. But then Walter is a giddy flirt, and of course—however, don't believe all you hear; besides we really think he is casting his eyes on matrimonial fruit that hangs at a dizzy height socially above him. Walter, beware!

The entrance examination of the National Conservatory of Music, which took place recently, was about as good a place to study human nature in its funniest phases as could possibly be imagined. All sorts and conditions of men, women and children presented themselves for examination—some ninety odd altogether, out of which hardly a dozen had the slightest idea that the conservatory was not a hospital for sick piano players where they could get their technic repaired, but an institution where a talented pupil of limited means could receive instruction free.

Tall, gaunt misses of thirty-five stalked in solemnly and thumped the poor keyboard, and looked indignant if told to stop before they had finished their selection. One tough looking individual informed the committee that he thought it would benefit the school if he was taken into it, and proceeded to play in a very vicious manner a piece that exactly matched his looks.

It must truthfully be said, however, that the general average of the talent applying was much higher than last fall, and if people would only realize that they must play some to have a chance to enter, it would be more pleasant for the examiners, who have to endure such things as "Do I play? Of course not. What would I come here for if I played? I come to learn," &c.

A funny thing happened to Mr. Joseffy in his class at the conservatory recently. A little girl came to him with a copy of Grieg's "Wedding March," on the cover of which was a picture of Joseffy. "Mr. Joseffy," she said, "is that a picture of Grieg?" The laugh was certainly not on the little girl.

Speaking of Joseffy reminds me of some stories they tell about him and Dulcken when they played at a concert in Vicksburg, Miss., some years ago. The audience was large, intelligent and black, and when Ferdinand Dulcken, who was accompanist, appeared on the stage the men called out, "Hello, Ben Butler!" Several ladies of African lineage got very much excited over the little virtuoso's performance of a Bach number, and one of them, the rhythm affecting her dusky nerves, began to keep time first with her hands, then her feet, finally her whole body in true camp meeting style, ejaculating rhythmically, "He digs it out, he digs it out, he digs it and he digs it out!" Joseffy's feelings may be imagined.

In the same town, when Joseffy returned to his hotel after the concert, he went with some friends in search of liquid refreshment, and while indulging they were approached by a tall stranger who expressed himself as being delighted with the concert and asked them all to take something with him. Mr. Joseffy declined on the ground that he had already ordered something and in turn invited the stranger, who, looking around cautiously for a moment, sidled up to Joseffy and whispered, "Say, look here, young man; I have a *querc* \$50 bill and I want to get rid of it on these drinks; help me to shove it?" On his request being politely declined, he stalked out, declaring contemptuously that Joseffy was "no good."

—Some of the vocal students of the National Conservatory of Music gave a concert and operatic performance last Wednesday afternoon at the Lyceum Theatre. An act from "Dinorah," one from "Faust" and a trio from Gounod's "Mock Doctor," with numerous solos, made up the program. The vocal work showed earnestness and improvement, but the orchestra, under Mr. Brosche, so murdered the soloists well meant efforts that it would be unfair to ascribe to them the many slips that occurred at the performance.

PERSONALS.

ADOLPH M. FOERSTER.—Adolph M. Foerster, the subject of our picture gallery this week, was born February 2, 1854, in Pittsburgh, Pa. His father is a well-known artist, and his mother was many years ago an amateur of considerable ability as pianist; it was from his mother that he got his first instruction, and later from Jean Manns.

In 1872 he entered the Conservatory of Music, at Leipsic, Germany, studying vocal music under Grill and Schimon, piano with Coccius and Wenzel, and theory with E. F. Richter and Dr. Papperitz. While in Germany he became acquainted with the distinguished composer Robert Franz, to whom he dedicated six songs (op. 6), published by Kahnt, of Leipsic. After his return to this country, he took an engagement as teacher at the Conservatory of Music, at Fort Wayne, Ind., at which place he remained but one year, and returned to his native city, where he still resides. He has been director of two societies, the Symphonic (orchestral) and Musical Union (choral), but since then has led a retired life.

The piano teacher may possibly be best acquainted with his various sonatas (seven in number) which have grown into popularity. His orchestral work, "Thunelda" (after a poem by Karl Schäfer), has been given under Asger Hamerik, Theodore Thomas, Carl Schröder (of the Royal Opera House, Berlin), and, under his own direction, at Boston, at one of the M. T. N. A. concerts, 1886.

Of his chamber music, the quartet has been given twice at the regular Retter-Toerge series at Pittsburgh, and at W. H. Sherwood's recitals, and at Detroit by the Philharmonic Club and Miss Neally Stevens. His "Romanza," for violin and piano, perhaps the most popularly known of his compositions, has been played by Henry Schradieck, Willis Nowell, Johann H. Beck, John Gernert, Carl Maeder, George Lehman and others.

His songs and part songs have been favorably received wherever given. The former especially show a strong individuality and repeat the poems admirably.

The following is a complete list of the compositions in print:

Op. 1, three songs; op. 2, andante, for piano; op. 4, "The Fairy Boat," solos and chorus; op. 5, valse caprice, piano; op. 6, six songs; op. 7, nocturne, piano; op. 10, "Thunelda," orchestra; op. 11, two compositions for piano; op. 12, three songs; op. 13, sonnet, piano; op. 14, three sonatas; op. 15, fantasia, violin and piano; op. 16, two sonatas; op. 17, romanza, violin and piano; op. 18, two sonatas; op. 19, two part songs, male voices; op. 20, two part songs, female voices; op. 21, quartet, piano and strings; op. 22, "Bedouin's Prayer," male chorus; "June Song," mixed voices; op. 24, "Album Leaf," cello and piano; op. 25, two songs; op. 26, novelette melodie, violin and piano. Also, without opus number: "Serenade," "Slumber Song," songs; and an improvisation on Kirchner's "Album Leaf," in F major.

RECENT DEATHS.—Peter Thelen, baritone, died at Munich; he was formerly connected with the Leipsic, Hamburg and Nürnberg opera houses. Antoinette Schumann, a singer, died at Mayence, seventy years of age. From 1830 to 1840 she was a soubrette well liked in Paris and London. In Hanover, on January 3, Heinrich Molck, conductor and organist, died. In Radowitz, on January 2, the widow of the famous piano virtuoso, Alexander Dreyschock, died. In Milan Pietro Masenghini, chorus master at La Scala Theatre, in Barcelona Mariano Obols (born there on November 26, 1809), composer and director of the Barcelona Conservatory of Music.

A BULOW CHESTNUT.—Here is one of the latest stories of the great Von Bülow. He was walking one day in Berlin when he met a man with whom he had formerly been on somewhat intimate terms, but whose acquaintance he was desirous of dropping. The quondam friend at once accosted him, "How do you do, Von Bülow? Delighted to see you! Now, I'll bet that you don't remember my name!" "You've won that bet," replied Von Bülow, and turning on his heel he walked off in the opposite direction.

SOMETHING ABOUT RUMMEL.—Franz Rummel has recently had a tremendous success in Vienna, his piano playing arousing the greatest of enthusiasm in that city. He is quite busy, playing February 15 in Frankfort-am-Main, also Magdeburg, Cassel, Neuwid and a number of smaller towns. In March he goes to Scandinavia.

HEIMENDAHLS HEALTH.—Mr. W. Edward Heimendahl, the Baltimore conductor, called at the office of THE MUSICAL COURIER on Thursday last while on his way to Bermuda, where he intends to stay several weeks. Mr. Heimendahl has now nearly recovered from his recent severe attack of typhoid fever, and the change of climate is expected to entirely restore him to health. Meanwhile Mr. Heimendahl has been forced to abandon all work. He hopes, however, to resume his wonted activity after his return. The Baltimore Glee Club under his direction, rather than change their conductor temporarily, have abandoned their concerts for the present season.

SARASATE'S SUCCESS.—Pablo de Sarasate, the great Spanish violin virtuoso, finished last week four concerts in Berlin, the success of which, according to our latest reports, was assured beforehand through large subscriptions. His

programs were the following: Evening of January 24, Saint-Saëns' third and Max Bruch's first violin concerto and his own fantasia on themes from Bizet's "Carmen." Second evening, January 28, Mackenzie's violin concerto, Raff's "Liebesfee," Moszkowski's ballad for violin and orchestra (new), and "Navarra," a duo for two violins (second violin to be played by Diaz Albertini). Third evening, January 30, works for violin and piano by Alkan, Schubert and Saint-Saëns (piano, Mrs. Bertha Marx) and some smaller violin pieces by Sarasate. Fourth evening, February 2, pieces for violin and piano by Weber, Raff and Schubert, and Dvorak's "Slavonic Dances" for violin.

AUS DER OHE, ROSENTHAL AND VOGRICH.—Aus der Ohe is to be the soloist at the next Gericke concert. She is a great admirer of the talent of Max Vogrich, and it is reported that she intends to perform his piano concerto. This same concerto is already known in the musical world. It was sent across the water to Eugene D'Albert, who carefully inspected it, and sent it back with this significant comment: "The ink and the paper are excellent."

But the caustic Rosenthal, who is almost as ready with his tongue as he is with his fingers, gave the "unkindest cut of all." The concerto was submitted to him for examination, and when a friend asked his opinion of it he raised his hands and eyes toward the sky and ejaculated:

"Colossal!"

"What!" exclaimed the astonished friend.

"Colossal! Simply colossal!"

"Why, what do you mean?"

"Just think," continued Rosenthal, with an air of reverent admiration, "a whole first movement without a solitary theme in it. No one else could have written such a thing."—*Times*.

A TALENTED VIOLINIST.—Miss Laura B. Phelps, the talented young violinist, who has been studying with Jacobsohn in Chicago for the past two years, has returned to this city, and is indorsed by her master as being fully equipped to appear as a solo violinist. Miss Phelps will probably be heard in concert this season.

BARRINGTON FOOTE.—Mr. Barrington Foote, of the Albani troupe, sang several Sundays ago with great success at the church of St. James in Montreal.

VISITORS.—Mr. G. W. Hunt and Mrs. Russell, of Erie, Pa., were visitors to THE MUSICAL COURIER office; also Mr. Anton Strelezki, the composer-pianist, of Detroit, the latter having just arrived from Washington, where he played a very successful recital last Saturday.

CARL FAELTEN IN BALTIMORE.—At the first Peabody Concert at the Peabody Institute last Saturday night in Baltimore Mr. Carl Faelten, of Boston, played the Schumann concerto for piano. Miss Emma Berger Ferrit sang at the same concert the Weber aria, "Ocean, thou mighty monster!"

SKYROCKETS FOR ALBANI.—Saturday night last a snowshoe carnival was held at Quebec in honor of Albani.

MRS. WILLIAM SHERWOOD.—Mrs. Sherwood finished the last of her series of interesting piano recitals last Monday in Boston. Mrs. Sherwood has played a wide range of compositions this season, and her efforts received the highest praise and patronage and critical mention.

Opera in German.

THE best all around performance of opera in German that has so far been given this season at the Metropolitan Opera House occurred last Wednesday night, when Tannhäuser, for the first time in the Paris version, was the attraction, and drew to the house one of the largest and most enthusiastic audiences that had assembled there this season.

The chief interest of the cognoscenti centred, of course, in the changes in the opening of the work, in which Wagner, as an afterthought and to make his opera more attractive to Parisians, interpolated a musically immense bacchanale and a rousing duet for "Venus" and "Tannhäuser." Both have been spoken of at length in THE MUSICAL COURIER when last season Mr. Seidl gave a performance of them at one of his concerts, and it only remains to be said that with the effective stage setting at the Metropolitan, in which even the appearance of "Leda" and the swan which Wagner wishes is not forgotten, the bacchanale is a great feature and improvement, and the duet as sung by Mrs. Lilli Lehmann and her husband, Paul Kalisch, a veritable triumph. Mr. Kalisch was substituted for Mr. Alvary, who was last week suffering from severe indisposition, almost at the last moment, and as no orchestral rehearsal could be held, it can readily be understood that several uncertainties occurred, notably in the second act. On the whole, however, Mr. Kalisch, both vocally and dramatically, did surprisingly well, and gained a host of admirers and some well earned applause and recalls. His vocal delivery is especially nice, and his beautiful, clear pronunciation, as well as his artistic phrasing, is highly commendable. It is a risky experiment, however, for a lyric tenor to assume such trying heroic parts as that of "Tannhäuser," and if continued the same prediction which at the beginning of the season we made for Alvary, and which we are sorry to say, became true only too early, must also be made in the case of Kalisch. The final result, sooner or later, must be a ruined voice. Historically Mr.

Kalisch was evidently trying to copy Niemann, and as he could not well have chosen a better prototype the performance, as we said before, was a success.

Mrs. Lehmann's "Venus" was a beautiful one in appearance. Her voice, however, is beginning to give way in the medium and lower registers, where it is fast becoming unclear and husky. Nevertheless, whatever this great singer does is always finished and artistic, and consequently enjoyable.

Miss Bettaque's "Elisabeth" was the best impersonation she has so far given us. She is decidedly sympathetic in this part, and her action and singing show that she has most thoroughly studied and mastered it. The lady's only faults in singing are an entirely disconnected use of the middle and head register when passing from one to the other either upward or downward, and she lacks a gradual crescendo and decrescendo, her dynamic changes all being made rather too abruptly.

Miss Koschaska was a very satisfactory "Shepherd." Fischer's "Landgraf" was good. Grienauer's "Wolfram" was provincial and conventional, while his voice was at times enjoyable and at others disappointing. If this artist would pay more attention to his consonants, which are thoroughly weak and undeveloped, his voice would sound to greater advantage and he would gain in expressiveness. He was preferable, however, to Robinson, who resumed the part on last Saturday afternoon without voice and with his usual disgusting overacting. Mr. Muehe as "Biterolf," and Mr. Mittelhauser as "Walter" did not disturb the ensemble, which was good throughout, and the chorus and orchestra, as well as Anton Seidl's enthusiastic and concise conducting, deserve praise.

"Tannhäuser" was repeated on Saturday afternoon and on Monday evening of this week, on both of which occasions the house was completely sold out, while "The Prophet" performance of last Friday night only drew a moderately sized audience, despite the fact that it was the occasion of Mrs. Schröder-Hanfstängl's rentrée. This artist has lost none of the beauty of voice and finesse of vocal technic which distinguished her impersonations here during the season of 1884-5, and she has, on the other hand, gained in artistic breadth and powers of expression. Although "Bertha" was hardly a part in which the lady could show to best advantage, she succeeded in gaining the admiration of the house in the trying duets with "Fides" in the second act. The rest of the cast was the same as the one of the previous "Prophet" performances this season, and Mrs. Moran-Olden, as well as Mr. Perotti, deservedly shared with Mrs. Hanfstängl the honors of the evening.

To-night will witness the first "Trovatore" performance at the Metropolitan, and Verdi's popular work will again be given at the Saturday matinée, while on Friday night Wagner's "Rheingold" will be repeated.

Seidl Concert.

THE fourth of Anton Seidl's orchestral concerts at Steinway Hall took place on Saturday afternoon and was even better attended than its predecessors, owing probably to the fact of a more attractive program and the assistance of two soloists.

Of the latter Miss Madge Wickham, the pretty young violinist, created a somewhat better impression on this occasion than she did when she recently made her début at one of the Boston Symphony Orchestra concerts. She played Beethoven's romanza in G with the beautiful, somewhat Haydnish opening theme, and Popper's clever 'cello piece, "Elt's Dance," charmingly arranged for violin and orchestra by Concertmeister Halir, of Weimar. Miss Wickham's interpretation of the Beethoven number showed unripeness, but the Popper show piece was given with good effect, and elicited some hearty applause and a triple recall.

Mr. Paul Kalisch, the second soloist, was not less successful, and decidedly with more cause. He sang the highly dramatic aria "Gott, welch Dunkel hier," from Beethoven's "Fidelio," and the same composer's celebrated song "Ade-laide," with a great deal of expression and true sentiment; moreover, his excellent pronunciation and artistic phrasing might serve as a vocal lesson to many of the singers now engaged at the Metropolitan Opera House. His voice, however, after the arduous task of singing "Tannhäuser" in the afternoon, was not at its best, and Mr. Kalisch would do well to use it more sparingly.

The orchestral numbers of the program were Schumann's coherent and ever beautiful D minor symphony, a new, piquant and technically more than thematically interesting "Divertissement," by the French composer, Edouard Lalo, the three different little movements of which, introduction-allegretto in G, andantino in D minor, and vivace in A major, are all alike cleverly orchestrated, and lastly, Wagner's noble, soul elevating Vorspiel to "Parsifal," which the sapient critic of "L'Herald" styles as "an orchestral excerpt from 'Parsifal,' 'The Holy Grail.'"

Of Anton Seidl's reading of these three works we can speak only in high terms of praise, that of the Wagner number being *ex cathedra* and therefore especially noteworthy and highly interesting. The French movements were played with spirit and gracefulness, and the greatest encomium that can be given to his interpretation of the symphony is that there was nothing unusual or sensational in it, the last movement being given with special élan and precision. The orchestra, however, is just now not one of the best, and the strings especially cannot

It must be added that, despite this severe drawback Mr. Seidl was, as usual, very successful with the large audience, and that he was strongly applauded on every occasion the program offered.

FOREIGN NOTES.

....The newest pianist who has astonished the Viennese is a Pole rejoicing in the name of Njwjinsky. It sounds foreign enough even for a Pole.

.... Benjamin Godard has nearly completed an opera, "Dante et Béatrix," the libretto from the pen of Edouard Blau. It will be produced at the Opéra Comique.

...The Wagner festival performances at Bayreuth will this year commence on July 21 and terminate on August 18. The operas to be represented are "Parsifal," "Tristan und Isolde" and "Die Meistersinger."

...In the forthcoming book by Dr. Francis Hueffer upon the music of Queen Victoria's reign, the music of the future will be prominently treated with special reference to Berlioz, Wagner and Liszt—their doings in England, the advantage of their works and the influence they and their followers have exercised upon contemporary art.

....The negotiations between Miss Marie Van Zandt and Abbey & Grau for an American tour have progressed so far that the sole point upon which the prima donna and the managers are at variance is the soprano's unwillingness to sing more than thrice a week. As the settlement of this difference turns wholly upon a question of engaging performers to support Miss Van Zandt, an agreement will soon be reached.

.... Mr. F. H. Cowen carried out in Australia an idea which has for some time been worked by Mr. Manns during his annual season in Glasgow by asking the audience of the Melbourne exhibition concerts to decide upon a program by vote. For the five selected works 920 suffrages were cast, Wagner's overture to "Tannhäuser" being at the head of the poll with 312. After it came Beethoven's "Pastoral" symphony with 228, followed by Handel's largo, arranged by Helmesberger, with 137.

...Once more there are reports concerning Bolto's opera, "Nero," and this time the statements are more definite than before. The Milan correspondent of "La Nazione," one of the principal papers of Florence, asserts positively that Bolto has put the word "finis" to the score of the new opera, as after ten years of consideration he "has resolved that he can neither do more nor better." It is intended to produce the work at the Milan Scala, but not until the carnival of 1890. According to the same authority, "Nero" is more popular in style than "Mefistofele." The libretto has been constructed by Bolto himself, after Hamerling's poem, "Ahasuerus in Rome." It is said to be composed of six characteristic and detached tableaux, commencing with the hero's entry into Rome by night and finishing with the monarch's suicide. The part of the hero himself is reserved for the tenor.

.... To the choristers of the Masaccio theatre, in the Italian town of San Giovanni Valdarno, belongs the credit of an innovation of the system of "benefit nights," which promises to produce startling results. These ingenious persons had been moved to anger by the "benefits" accorded to *prime donne*, haughty tenors and tragic bassos. "Why," they may be imagined to have argued, "should these things be? So long as musical taste is what it is, such obnoxious and overbearing creatures as principal singers must be tolerated; but why should we, who are far more picturesque and important, be refused our benefit nights also?" So they probably held an indignation meeting; they resolved that they, too, would have their *soiree d'honneur*, and to that intent they issued a circular announcing their resolution. But it is the method proposed which is most striking, as the following sentence from the circular will show: "The tributes of generosity will be received at the doors, and may consist of lambs, heifers, nanny goats, sheep, sausages, dried cod, wines and 'poivres longs.'" The choristers, confident that there would be a crowded house, offered in anticipation their warmest thanks.

....The contract into which an Italian provincial manager had entered with his subscribers specified that the orchestra should contain at least two contrabasses ; with great difficulty one had been obtained, but the musical soil of the neighborhood could not produce a second, and to import one would have entailed an expense greater than could be afforded. In this strait a happy thought occurred to the manager. He hired an instrument and engaged a "super" to scrape the strings—with a soaped bow. All the performances were duly given and not one of the subscribers ever knew how the contract had been evaded.

Music for Two Pianos.

BY way of "coda" to Mr. Smith's interesting communication on this subject, in your No. 3, let me thank him for his list and supplement it with the following, which I have proved and found good; the first, however, repeating your suggestion in foot note:

As these pieces are arranged they are graded downward. Not coming strictly under the head of compositions for two pianos only is the following: Concerto, No. 17, in E flat, Mozart, with cadenzas by J. Moscheles. In this arrangement the orchestral parts are drawn in so as to form part of the piano work, and it might have been an original composition for two pianos soli.

This communication ends on the chord of the dominant ; I hope we may hear from many others before coming to the tonic !

ALEX. S. GIBSON.

More Music for Two Pianos

More Music for Two Pianos.

TO the list of compositions for two pianos published in this week's issue of your paper, I would like to add :

ondo, C major.....	Chopin
uo, op. 15.....	Rheinberger
haccone, op. 82.....	Jadassohn
onate.....	Hans Huber
La Belle Grisi!dis!"	Reinecke

Also please allow me to correct an error made in an article "Wagner in Leipsic," in which it is stated that Wagner's name, alike with that of Berlioz and Liszt, has not appeared on Gewandhaus concert program for many, many years. Although the composers mentioned have never been looked upon

January 19, 1889.

FREDERIC S. EVANS.

Another Coda.

IT was a timely suggestion of yours, calling attention to the long list of little used but meritorious four hand music, for one and two pianos. The latter class particularly deserves the attention of teachers, and musicians generally, living too far from musical centres to secure the assistance of instrumentalists in the study of ensemble playing.

As suitable for use with pupils of more moderate attainments :

Two sonatas (Krause).....	Clementi
Tarantelle (arranged by the author).....	Heiler
Turkish March (Burchard).....	Mozart
" (Thern).....	Beethoven
Spanish Dances, op. 12 (B. Wolff).....	Moszkowski
Rondo Brillante.....	H. Mohr
Concert Rondo (Maas).....	Mozart

For more advanced pupils :

Sonata, D major	Mozart
Fugue, C minor	"
Serenade, op. 489	J. L5w
Romanze, op. 48	C. Thern

The last named is the least interesting from a musical point of view, but is a graceful, useful study.

The next list contains very interesting work and requires good musicianship :

Two fugues.....	Bach
Sonata, op. 17.....	A. Krause
Fantaisie, op. 11.....	M. Bruch
Sonata, op. 31.....	H. Huber
Isolden's Liebes Tod. Arranged by.....	Pringsheim

I have within the last few days seen Saint-Saëns' arrangement of "Lenore," symphonic poem by Henri Duparc, which promises to be very interesting. Isn't this movement worthy of several codas? Yours truly,

ROGERSVILLE, Tenn.

JOSEPH MACLEAN.

Still One More.

IN a communication to your valuable paper of last week on the subject of "Music for Two Pianos" Mr. Wilson G. Smith very correctly alludes to the difficulty of a "fine and perfect ensemble without long and continued rehearsals."

It is this very necessity of oft repeated and studious rehearsing after a most thorough solo preparation of the individual players that gives this class of literature its educational value above other styles of piano composition.

Unlike the music for four players at two pianos, in the duet the technical difficulties are evenly shared by both players; especially so in original compositions, and for this reason these are preferable in teaching to "arrangements."

Duets for two pianos awaken in the young student an earnest search for the true rendition of a piece of music much quicker than any didactic means within the reach of a majority of teachers. As a help in encouraging talented and hard working pupils they are unsurpassed.

Adolph Henselt, recognizing this wholesome influence on the student's discipline, has given us a second piano setting to some studies by Bertini, Burgmüller, Cramer, to a few of Moscheles' op. 70 and Chopin's op. 25.

Having as briefly as possible stated a teacher's interest in such compositions, I append a short list of pieces not mentioned by Mr. Smith which have proven very helpful in my teaching:

Rondo, op. 73.....Chopin
Concert allegro, op. 46, arranged by Nicodé....."
Twelve symphonic etudes, op. 13, arranged by.....Schumann

Jadassohn, op. 82.....	Jadassohn
Duo, op. 133.....	F. Hiller
Rondos, op. 98, 117 and posth. op. No. 5.....	Hummel
Original compositions.....	Mozart

Two sonatas Clementi
Duo, A minor, op. 15 Rheinberger
Orchesterklaenge, op. 124 G. Satter

Allegro Brillante, A minor, op. 325.....	Jos. Lowy
Marchenade, op. 489.....	Moscheles
Recollections of Ireland.....	Moscheles

Concert duet on "Gypsy March," from Weber's "Pre-
ciöse".....Mendelssohn-Moscheles
Rondo Brillant, A flat.....H. Mohr
Andante and Variations, E flat, op. 6.....

Respectfully yours, MAX LUCKNER

INDIANAPOLIS, January 10, 1889.

New Music.

Novello, Ewer & Co., London and New York, have published some compositions of Alfred R. Gaul, Mus. Bac. Cantab—three cantatas, "The Holy City," consisting of seven parts, "Ruth," of four, and "Joan of Arc," of three parts, also a "Passion Service" in six numbers, all being skillful, melodious, withal English, and consequently eminently suited for church performance. They come separately, at a ridiculously low price, on good paper and very legible typography.

Anton Strelezki is a diffuse writer. Often writing too much and too often, then he is at his worst, for it is mere "pot boiling," and the evidences of haste and carelessness are everywhere visible; but Strelezki crystallized is at his very best, and naught but praise can be bestowed on his "Song Album," recently published by William Rohlfing & Co., Milwaukee. It is the composer's op. 58 and 59, and represents the very choicest of his vocal work. The text is in both English and German, and while no great heights or depths are sounded in the volume, it is nevertheless replete with graceful melodies, charming sentiment and as a whole is a collection of gems.

In the same Edition Rohlfing may be found "The Organist's Album," a collection of classical and modern music for the organ in the church and home, selected and adapted by D. F. Stillman. The volume consists of moderately difficult compositions by Bach, Bhatmann, Beethoven, Behr, Bruneau, Bull, Chopin, Gade, Gounod, Händel, Haydn, Kullak, Mendelssohn, Mozart, Rinck, Rossini, Spohr, Schubert, Wagner and Wely, and particularly recommends itself to the amateur.

Ad. M. Foerster, the composer, of Pittsburgh, has made a very pretty setting in E flat major of Tom Moore's "Slumber Song" (published by J. H. Rogers & Co., Cleveland), and dedicates it to Wilson G. Smith, the Cleveland composer. At first blush it is slightly suggestive of Schumann's "Slumber Song," more, however, in the accompaniments than in the melodic material, which is simple, very sweet and soothing. The same composer has also written a very pretty four part "June Song," published by H. Kleber & Brother, of Cleveland, which is, just as its title implies, a gay little song, not at all difficult, and suitable for amateur glee clubs.

J. H. Rogers & Co., Cleveland, are getting up some very nice specimens of music, typography and engraving and also some good music into the bargain. In their Classic-Romantic Series they have very good names, such as Jensen, Von Wilm, Grieg, Cui, Scharwenka, Rameau, Haberbier, Schubert, Raif, Moszkowski and Nicodé. The Raif nocturne in B flat minor is decidedly Chopinish, withal musically and interesting. They also send us "Marie," a new mazurka graciously, by Frank Weddell, which is thoroughly amateurish and not at all original.

J. B. Campbell is a composer who is becoming known through his pretty ballads and songs of the salon type. Rogers & Co. have published several, one, "A Violet in Her Lovely Hair," we have at hand. The sentiment is commonplace enough and, it must be confessed, the music illustrates it to perfection.

Rohlfing & Co., of Milwaukee, are noted for the gorgeous get up of their music, and they have put four compositions of F. Boscovitz in as gaudy attire as the compositions warrant. Mr. Boscovitz writes very often for popularity, and in these four new compositions (that is to judge from the very high opus figures on them) has evidently wooed the fickle public. "Galop des Dragons," "Carine," mazurka brillante; "Gavotte Impériale" and "Marianka," danse polonaise (by the way very good), are all specimens of very brilliant, showy and, of course, ephemeral order of compositions, the last named only possessing the true ring in it. Mr. Boscovitz has evidently done better work. In the same edition is a grand "Valse de Concert," "Bouquet de la Reine," by Edward Holst (why, oh why, always these high sounding titles?) It looks like a cross between Waldeufel and Tito Mattei, and a trifle worse than either.

Mr. Edmund S. Mattoon is a well-known composer of Columbus, Ohio, and has published with the Rohlfings a spring song, op. 29, for which he must have been very grateful to Chopin in furnishing the accompaniment, which is almost the same as that of the andante spianata, key and all. It is, nevertheless, a pretty and effective composition.

The same publishers publish a fine edition of the Schubert-Tausig "Marche Militaire," which is a model in the way of clearness and careful editing.

George Willig & Co., of Baltimore, have recently published excellent editions of "Dorothy," by Alfred Cellier, piano; the conservatory edition of the major and minor scales; Sauret's beautiful mazurka for piano and violin; Sarasate's Chopin nocturne for ditto; a piece by Eilenberg, "First Heart Throbs," for violin and piano; the "Lute Virginal," for piano solo, by J. C. Engelbrecht, which latter title, after playing the composition in question, remains a mystery.

Emanuel Moor, a talented young Hungarian composer, at one time a resident of this city, but now in London, where he frequently plays in public, has collected sixteen of his songs and published them in album form (Schott & Co.). Mr. Moor, when his *Sturm und Drang* period passes, will prob-

ably do some good work. His piano concerto, chaotic as it is, reveals, nevertheless, talent of a high order. These songs are all good, some of them beautiful: "An Zuleika," "An den Wind," "Liebestraum," the latter a deeply felt and intense "Lied," dedicated to Lilli Lehmann-Kalisch, who also furnished the words, "An deinen Lippen hing ich die ganze Nacht," which are worthy of the music. Mr. Moor is unequal, moody and at times dry, his solo piano pieces in particular, although a notable exception is his suite; but when time and experience, and above all hard study, will have toned down his crudities and have enabled him to distinguish the difference between fugitive ideas and their careful development, then Mr. Moor's work will be worthy of criticism. At present he reminds one of those miners who at one moment bring up a nugget of virgin gold and then delve a fortnight with only dross as their reward.

Mr. Wm. Stobbe, a member of the Germania Orchestra, of Philadelphia, has composed three pretty little tone pictures, entitled respectively: "Blossoms of Spring," "Boys' Patrol," "The Old Mail Coach"—all three modeled on Schumann's music of the same character, only it is Stobbe, not Schumann.

"The Happy Bells Shall Ring," Rohlfing's edition, a song by Constantin Sternberg, is, like all he does, clever, although by no means ambitious in its character. Mr. Sternberg, like Mr. Strelezki, is so excellent when at his best that one naturally makes invidious comparisons. Why doesn't Mr. Sternberg give us such music as his C major gavotte, his first polonaise, "Gondellied," or his charming pieces of the *genre* calibré?

Why Mr. Edmund Rogers wrote "The Crusaders," published by John Church & Co., Cincinnati, is a mystery. Then, one knows that he must have surely been acquainted with Gade's work of the same title, but decidedly not of the same calibre musically. At all events, comparisons are odious, and Mr. Rogers' work makes no pretensions. It is commonplace to a degree.

Mr. Charles B. Rutenber has composed a sacred cantata, "Jesus of Nazareth," published by Biglow & Main, which is written for chorus, soli and orchestra, and demonstrates the composer to be a solid musician, well grounded in his art; a good harmonist, who has studied the old and the new. Mr. Rutenber, however, cannot lay claim to any strikingly original ideas; he works within conventional lines, and his models are easily recognizable. "Jesus of Nazareth" is far above average cantata work, and should have a hearing. When the author can strike into fields of his own he will be more enjoyable.

Mr. Paul Colberg, a young German composer, sends us a "Spanisches Liedchen," which is very simply thought, but both melodically and harmonically good. More pretentious and better in every way is a song, "Most of All It Saddens Me" (Theobald Dietrich, Dresden). Mr. Colberg has also composed a very effective "Fest March" in B flat for full orchestra, but which is yet in MS.

Mr. Henry Xander, of Washington, is the composer of a "Valse Brillante" in G, which he dedicates to Baron Zeddwitz, now German Minister to Mexico, published by E. F. Droop, Washington, D. C. It is both clever and brilliant. The same composer's A flat impromptu is obviously a reminiscence of Chopin, but graceful and pretty withal. His "Slumber Song" is a simple little melody in F major. The two latter compositions named of Mr. Xander's are published by F. A. Rockar, New York.

Mr. W. O. Forsyth is a young musician who has recently returned from Leipzig, and has settled in Toronto, Canada. He has published, through Jost & Sander, of Leipzig, two songs, "Spring Evening" and "The Merry Lark," one for alto or mezzo soprano and the other for mezzo soprano voice. The former, in F, is a setting of a poem of Turgenieff, and is what the Germans call *durchcomponirt*, the accompaniment in particular closely following the meaning of the text. It is a musically and melodious song, and shows a trained hand. Of simpler character is the "Merry Lark," but also pretty. A "Lullaby" for the piano by the same composer, and published by Edwin Ashdown, is a clever little piano piece, unpretentious and not too difficult.

G. Schirmer, New York, has published two mazurkas by I. A. Oppenheim, which are dedicated to Carl Faellen, both of which show strongly the influence of Chopin. The one in C sharp minor is decidedly the better of the two, though both are written in a facile, easy style.

M. Castellanos has composed a song, "Amira," in C minor, the words of which are by D. Benlisa. Published by Ditson & Co.

A mazurka caprice of coquettish rhythms and pretty themes has just been published by Edward Schuberth & Co., New York. It is composed by M. B. Richards, of whom we have several times spoken favorably. This composition is in G minor and is well worked out. Not very difficult.

"The Story of Christmas," which is termed a service of Scripture and song for Christmastide, the music by W. Paris Chambers, is as full of errors as one can possibly imagine, in addition to being thorough musical rot. Such stuff as this does infinite harm to the cause of good sacred music.

Mr. Otto Floersheim has recently published, through A. Cortada, a nocturne trio for female voices which is to be

sung at the next concert of the Rubinstein Club in this city. The "Boston Musical Herald" has the following notice about it:

Nocturne for Female Voices. O. Floersheim.

A neat little trio for two sopranos and altos, in which the New York composer and journalist again evinces his refinement in melody, and ingenuity in harmony. There is a good deal of languishing, chromatic work in the trio, but this is a virtue in this school of composition. All the parts lie in easy compass, and the work will be especially useful on that account.

HOME NEWS.

—Max Maretzek's golden jubilee benefit takes place next Tuesday evening at the Metropolitan Opera House.

—Mr. Wenzel A. Raboch, the violinist, assisted by well-known talent, will give a concert at Chickering Hall tomorrow evening.

—Rupert's Orchestra, a well-known musical organization at Fargo, Dak., gave a concert recently with great success in that city.

—Mr. Paul Kalisch, the tenor, gives a song recital at Steinway Hall tomorrow afternoon, assisted by Miss Madge Wickham, violinist.

—Mrs. Emma Dexter, assisted by Mr. Richard Arnold, violin, and W. H. Holt, organist, gave a song recital last Saturday afternoon at Chickering Hall.

—Ida Klein, formerly connected with the Metropolitan Opera House, has accepted an engagement with Gustav Hinrichs' New American Opera Company as one of the prima donnas.

—Louis C. Elson, THE MUSICAL COURIER'S Boston correspondent, will deliver a lecture before the Rhode Island Music Teachers' Association, who hold their annual meeting this month.

—The New York Philharmonic Club gave a concert at Dolgeville, N. Y., on January 28, and had a crowded house. They made the détour to Dolgeville en route for Utica, Syracuse and other points.

—Mr. John Orth, assisted by Mr. Arthur Dadmun, gave a piano recital at Steinert Hall, Boston, Monday evening, January 28. The same program which was given at their concert of January 7 was repeated.

—A piano recital was given by Mrs. Flora M. Hunter, assisted by Mrs. Rose C. Anderson, Miss Mary Thomson and Misses Dallens, Stowell, Whittier and Hunter, February 1, at D. H. Baldwin & Co.'s piano warerooms, Louisville.

—The fourth public rehearsal and concert of the Philharmonic Society takes place Friday afternoon and Saturday evening next. The program will consist of a toccata and tугue for string orchestra, Bach; symphony No. 1, C minor, Brahms; Slavonic dances, op. 72 (new), Dvorak, and Schubert-Liszt "Wanderer" fantasia for piano and orchestra, played by Mr. Carl Baermann.

—Since the erection of the Casino Mr. Rudolph Aronson has produced exactly twenty-three comic operas. The list commences with "The Queen's Lace Handkerchief," followed in succession by "Princess of Trebizonde," "Little Duke," "Merry War," "Apajune," "Prince Methusalem," "Beggar Student," "Falka," "Sorcerer," "Fiedermaus," "Patience," "Billie Taylor," "Pirates of Penzance," "Polly," "Gypsy Baron," "Nell Gwynne," "Amorita," "Nanon," "Erminie" (774 times), "Marquis," "Madelon," "Nadja" (first time 153 nights), "The Yeomen of the Guard," and lastly by the present revival of "Nadja," of which no better guarantee of its success can be given than the fact that theatre parties desiring seats together are compelled to look as far ahead as March 1.

—The Banner String Quartet, a new chamber music organization (the cry is "still they come"), gave its first concert at Steinway Hall, Tuesday evening of last week. The club played Beethoven's G major quartet, op. 18, No. 2, and the pretty Haydn B flat major quartet, op. 76, No. 4, but gave evidences in their work of insufficient rehearsals and carelessness. Mr. Banner played Tartini's "Il Trillo del Diavolo," in a very brilliant manner; he was badly accompanied, however, by the string trio accompaniment, arranged by Henry Vieuxtemps. Hiller's charming serenade trio for piano and strings was also played, Mr. Ferdinand Dulcken taking the piano part in his usual musicianly manner. The club consists of Michael Banner, Carl Hauser, A. W. Lillenthal and Carl Hemman. The next concert takes place February 19.

—The regular monthly students' recital was given by the pupils of Professor E. S. Bonelli, assisted by Professor E. Carlmueller and Dr. M. Regensburger, recently in San Francisco. The following was the program, which was efficiently presented: Trio, Misses McMillan, Barry, Professor Carlmueller and Dr. Regensburger; "Perpetual Motion" (Weber), Mr. Charles Rogers; violin solo, Professor Carlmueller; "Sonata Pathétique" (Beethoven), Miss Etta Bayly; song (violin and cello obligato), Miss Fanny Denny; "Recollections of Home" (Mills), Miss Carrie Bowes; trio, Misses Frances Heiman, Rosie McCormick, Professor Carlmueller and Dr. Regensburger; Etude (Wollenhaupt), Misses Lawler and Menke; "Rigoletto" (Liszt), Mrs. Grey; cello solo, Dr. Regensburger, left-hand solo (Bach); "Return of Spring"

(Moelling), Miss Julia Heffernan; trio, Miss Lulu Ayers, Professor Carlmüller and Dr. M. Regensburger.

—Leo Wheat, the pianist and guest of Mr. Edward F. Droop, of Washington, gave a piano recital by request before the President and Mrs. Cleveland last Saturday afternoon.

—The success of Mr. W. H. Lawton in the "Judas Maccabeus" which was given at Stamford, Conn., January 24, caused the Stamford Oratorio Society to repeat the performance last night.

—Mr. S. B. Mills, assisted by Mrs. Broude-McKinley and Mr. James H. McKinley, gave a piano recital at Miss Haine's School, "Woodside," Hartford, Conn., of which the Hartford "Daily Courant" spoke in the highest terms.

—Mr. Otto Bendix, one of Boston's most talented and scholarly pianists, gave a piano recital at Sleeper Hall, Boston, last Thursday evening, and played the following interesting program, consisting mostly of Brahms' beautiful piano music, which is too much neglected by pianists:

Sonata, op. 2, F sharp minor.....	
Scherzo, from sonata op. 5.....	
Capriccio, F sharp minor, op. 76.....	Brahms
Capriccio, B minor, op. 76.....	
Rhapsodie, No. 2, op. 79.....	Schumann
Fantasia, in C, op. 17 (three movements).....	
Polish song, nocturne.....	Chopin-Liszt
Gigue con variazioni.....	Raff

—The third and fourth private musicales of the Mason & Hamlin Organ and Piano Company which took place last Saturday and Monday afternoons respectively at their warerooms were very successful and well attended. The following were the programs:

SATURDAY AFTERNOON.

Overture to "Coriolanus," piano and organ, arranged by Edward P. Mason.....	Beethoven
"The Resurrection," saxophone, violin, piano and organ.....	Harry Rowe Shelley
Mr. Lefebvre, Mr. Blay, Mr. Dulcken and Mr. Northrop.	
Prelude and Fugue, piano and organ, arranged by F. Q. Dulcken, with original chorale for organ.....	Bach
Mr. Dulcken and Mr. Mason.	
Romance, "Fina" (Piano and organ, arranged by F. Q. Dulcken.....)	Otto Floersheim
Toccata.....	William Mason
Mr. Dulcken and Mr. Mason.	
Albumblatt, violin, piano and organ.....	Wagner
Mr. Blay, Mr. Dulcken and Mr. Northrop.	
Saxophone solo, "The Light from Heaven".....	Gounod
Accompaniment for piano, organ and violin obligato.	
Mr. Lefebvre.	
Dance and march, piano and organ, composed and arranged by F. Q. Dulcken.	
Mr. Dulcken and Mr. Mason.	

MONDAY AFTERNOON.

Overture to "Coriolanus," piano and organ, arranged by Edward P. Mason.....	Beethoven
Mr. Dulcken and Mr. Mason.	
Nocturne, op. 15.....	Chopin
Waltz caprice.....	S. B. Mills
Mr. Mills.	
Largo.....	Händel
Miss Winant.	
Prelude and Fugue, piano and organ, arranged by F. Q. Dulcken, with original chorale for organ.....	Bach
Mr. Dulcken and Mr. Mason.	
Violin solo, Adagio.....	Spohr
Mr. Banner.	
Romance, "Fina" (Piano and organ, arranged by F. Q. Dulcken.....)	Otto Floersheim
Toccata.....	William Mason
Mr. Dulcken and Mr. Mason.	
Tarantelle, for two pianos.....	G. Satter
Mr. Dulcken and Mr. Mills.	
"Break, Break".....	Whitney Coombs
Miss Winant.	
Albumblatt, violin, piano and organ.....	Wagner
Mr. Banner, Mr. Dulcken and Mr. Northrop.	
Improvisata.....	S. B. Mills
Tarantelle, No. 3.....	
Mr. Mills.	
Violin solo, andante.....	Bach
Mr. Banner.	
Dance and March, piano and organ, composed and arranged by F. Q. Dulcken.	
Mr. Dulcken and Mr. Mason.	

—W. J. Henderson delivered his third lecture on musical history before the students of the New York College of Music, 163 East Seventieth-st., last Thursday evening. The subject was "Opera from Händel to Verdi." The lecturer's design was to show that recent developments in operatic composition were in the direct line of operatic progress. He endeavored to show that the history of opera had been a series of contests between the composer and the singer, the former striving when in power to make the opera a truthful dramatic form, and the latter laboring always to make it subservient to his personal glory.

The speaker traced the changes in style of German, French and Italian opera from the days of Händel and showed how Gluck's reformatory measures resembled those of Wagner. He gave due praise to the melodic inventiveness of Rossini, Donizetti and Bellini, but declared that, except in "William Tell," no one of the three had ever shown any desire to attain truthfulness in his art. The lecture closed with a careful consideration of Verdi, the speaker holding that only his last two works, "Aida" and "Otello," had any importance in the present and prospective career of opera. The last named work the speaker praised highly and said that it would live. He thought it had indicated the true path for the progress of Italian opera.

Music in Boston.

Boston, February 3, 1889.

Boston has always been chronicled by wicked New York paragraphers as the city of beans, and a belief has been carefully inculcated into the foreign mind that the Bostonian, separated from his favorite esculent, will languish and finally die. Our city ought much rather to be known as the "City of Pianists," for these percussive musicians are as thick in Boston as guides are in Cologne, or fleas in Constantinople. Why, then, other pianists should come from afar off to give piano recitals among us is something that passeth all human understanding. Yet I was glad to have so talented an artist as Mr. Richard Burmeister come here, for he has sufficient individuality to take rank among the performers who are worth studying. He gave a piano recital at the Meinaon last Wednesday, at which he showed that he was able to interpret well in widely differing schools of composition. If any fault was to be found, it was with an occasional lack of elasticity in passages requiring wrist action. I think that he has not acquired a flexible wrist, but this may be because I have so recently heard Rosenthal, whose ability in this direction is marvelous. Every pianist who gives a recital in Boston deems it incumbent upon him to play Beethoven's Sonata Appassionata, and Mr. Burmeister was no exception. We have had it all the way from Baermann to Klindworth; we have had it superheated and we have had it iced. This pianist was above the average, yet not with the highest, in his reading of this work. I was fascinated, however, with the manner in which he played the Schumann aria from op. 11 and with his performance of some Chopin numbers, while in the finale from "Tristan und Isolde" (Liszt's arrangement), his nobility and power were admirable. Altogether Mr. Burmeister made a very successful début.

I heard part of a recital by John Orth at Steinert Hall last Monday. The pianist is not tremendous in force, but had a poetic conception of the works he performed, and is a painstaking and conscientious artist. I liked him best in a Chopin nocturne.

Wednesday afternoon the Symphony orchestra gave the third of what they are pleased to call "Young People's Popular Concerts." When I tell you that there were selections from "Die Meistersinger," Bruch's "Scotch Fantasia" and Liszt's "Tasso" on the program, you may judge of the kind of food we give to our musical infants. The "young people's" part of the title is decidedly a misnomer. Almost all the works on the program had been heard this season at the Symphony concerts, a fact which did not make them less enjoyable, but renders criticism unnecessary. Mr. Loeffler made a great success of the solo violin part in the "Scotch Fantasia," and Mr. Xaver Reiter, the hornist who looks like a brigand and plays like an angel, was at his usual standard of perfection in the horn concerto by Mozart.

Good, bad and indifferent must be the verdict upon the concert of the Cecilia, given at Music Hall last Thursday evening. The chorus was generally excellent, in some numbers, indeed, better than I have ever heard it. The program began and ended with numbers from Bruch's "Odysseus," from which you will see that we have had many *Bruch-stücke* in our miscellaneous concerts of the week. The female chorus sang splendidly in all their numbers, and the shading in Leslie's "Charm Me Asleep" (mixed voices) rivaled that of Leslie's own celebrated society. When I was in Munich this summer I wrote to you that the prayer for quintet and chorus (*a capella*) was the gem of Wagner's opera "Die Feen," and that it would suit admirably to some of our American choral societies. Mr. Lang, a friend of Mrs. Wagner, was easily able to procure it for the Cecilia, and the result justified my prediction, although it was not nearly so well sung as when I heard it on the other side. There was no good balance in the parts, and no broad sweeps of shading, as there should have been. The violin work of Mr. Adamowski was at both extremes of worth. He is like the little girl with the historical curl on her forehead:

When he is good he is very, very good,
And when he is bad he is horrid!

In the violin obligato to the "Benedictus" from Beethoven's mass, he was bad in intonation and style; in Beethoven's "Kreutzer Sonata" he was doubtful; in Beethoven's Romanza he was excellent. It is, I believe, partly a matter of nerves with him. Whenever he sinks himself in the music he becomes expressive, poetical and altogether admirable. He is certainly broader and more manly in his playing than he has ever been before and is grace itself on the platform. Mr. G. W. Want did not fill a long felt want by giving three sugar-plums of the London drawing room type in so earnest a program, but he sang them well. Miss Lang's new composition, "In a Meadow," proved to be a very graceful and refined vocal quartet, which was only weak in some of its solo phrases.

The entire work of chorus, violinist and soloists (I may except Miss Ita Welsh and Mr. G. W. Want) in Beethoven's "Benedictus" was poor, and the end of the "CXIV. Psalm," as set by Mendelssohn, had seen better days, but the chorus sang so majestically and broadly at its beginning that one is loath to criticize.

And now for the weekly symphony which caps the musical arch every Saturday. The program was:

Overture, "Penthesilea".....	Goldmark
Concerto for violin in A minor.....	B. Molique
Mr. Emil Wahr.	
Suite in D minor, op. 30.....	A. Dvorák
Symphony in B flat, No. 3, op. 20.....	N. W. Gade

Goldmark's overture, which I prefer to his "Sakuntala," was magnificently played. Mr. Sautet's excellent oboe playing, picturing the affection of Achilles and Penthesilea, the heavy strokes of the tutti passage portraying the catastrophe, and the final funeral march were all most characteristic. By the way, it is a proof of the power of the imagination in music that many of the audience had the Homeric version of the legend given them as the scheme of the work and found it quite satisfactory, while in reality Goldmark followed quite a different tale—Kleist's tragedy of "Penthesilea"—wherein the heroine kills Achilles and rends his body, and finally dies in despair upon learning how truly he had loved her.

Molique's concerto, spite of being quite *à la Spohr*, is admirably calculated to display the violin, and puts Ossa upon Pelion in the matter of technical difficulties. Mr. Mahr conquered these difficulties like the excellent artist that he is. I could have borne a broader tone, and there was an occasional tendency to slide to the notes—glissando—but that was little in the midst of so much technical display. Mr. Mahr is more than a mere virtuoso, however; he is an earnest, intelligent musician, and this was evidenced by the clear and well phrased manner in which he gave the *andante*. His bowing in this was commendable, and the brilliant work at the close of the last movement won him a hearty recall, which he certainly deserved.

The suite by the unpronounceable Bohemian which followed was full of the true folks-tone, both in dance and song style. The musette-like dronings of the pastorale, the carillon style of the constantly recurring figure of the second movement, the delightful imitations which form the basis of the third movement, the woodwind passages of the fourth (with some splendid work for English horn) and the jovial *Furiant*, that Bohemian peasant dance which, in this case, ends with a frenzied stretto; all these were excellent touches, well brought out by our orchestra, and read with the proper amount of caprice by Mr. Gericke.

Gade's symphony in B flat is one of the boldest of his entire set of seven, yet it is as tuneful and symmetrical as heart could wish. It is decidedly Mendelssohnian in elegance and grace. Its development in the first movement is charming, even if not deep. The theme for the violins in the second movement was splendidly given, with absolute unity and much power. The third movement was the personification of gentility in music, and the last movement, with its whirling and dashing rhythm, was fiery music—for Gade.

But there is a good deal to learn from Mendelssohn and Gade yet, in these days of dissonance, when every young composer thinks that he has achieved no title to fame until he has demolished all the rules in Richter's "Manual of Harmony."

LOUIS C. ELSON.

Sixtus Beckmesser's "New Year's Song."

THERE are few more fascinating inquiries possible to the literary or artistic student than those by which he ascertains the sources out of which a great artist has fashioned those characters which are to the world as familiar friends. To learn what chaotic elements, as of a world uncreated, have gone to the building of a "hero" as we see him in the page or the picture, to discover if his prototype ever existed in actual life, and to watch the process of transformation or idealization through which such mythic or historic material must pass; these are tasks of which one does not soon tire. Naturally, the inquiry is more often confined to the works of the past than of the present time; in the case of an artist like Richard Wagner, however, it is not too early to prosecute it. We, therefore, make no apology for presenting here a translation of an article from the pen of Dr. H. Reimann in one of the last numbers of the "Allgemeine Musik Zeitung," entitled "Sixtus Beckmesser's 'New Year's Song.'" Our readers will hardly need to be reminded that Sixtus Beckmesser is the character which, as drawn with an almost Shakespearean breadth of humor by Wagner in the "Mastersingers of Nuremberg," stands forth as the lasting prototype of the rule bearing pendant, who stretches each artist on the Procrustean bed of his own formality, who would compose music according to mathematical formulæ, and classifies as a hydrocephalous monstrosity any brain that cannot wear his own conical head-dress of paper. The poem, one verse of which we quote, is given untranslated, though slightly modernized; to render it in English would be to evaporate its essence. It must be admitted that, if we may judge from the poem, the real Beckmesser was a more considerable person than he appears in Wagner's opera.

Among the precious treasures of the collection of MSS. in the Berlin Royal Library is a quarto volume (German MSS. No. 414), which contains a collection of 398 "Meistergesänge" in the handwriting of Hans Sachs himself. According to a note of Sachs, the "Meister" began the compilation of these songs on St. Margaret's Day (i. e., July 13), 1517. Eventually the MS. became No. 51 in the Ebner Town Library, of Nuremberg, whence it was acquired by Nagler, of Munich, the well-known compiler of the "Künstler-Lexikon." On the sale of his property it passed into the possession of the Royal Library at Berlin.

This remarkable and highly interesting collection of 398 of the then best known and best liked (and, we may be sure, of the best) Meister-songs, has hitherto—looking to the value

of its contents—been too little utilized; and indeed, in general, the immensely rich treasures of the literature of the Meistersinger (e. g., those of the Heidelberg collection by Gürtel, and those of Colmar by Bastisch) have only been made known to a very slight extent. It can therefore easily be understood that of the poetic work of Sixtus Beckmessaer (whose name Sachs writes Peckmesser) next to nothing is known. But, thanks to Wagner's "Meistersinger," the "Stadtschreiber" of Nuremberg has now become such a popular personage that it will be worth while to state what the above mentioned collection of Sachs' contains of him and about him.

Sixt. Beckmessaer was the author of the "Guldene (Golden) Ton," the "Korweis" and the "Neue Ton;" a "Langer Ton" (slow time) also belongs to him. All these tunes of Beckmessaer's were favorites with the Meistersinger of his time, and were popular in later days. The collection contains a complete series of songs to the tunes mentioned, but the words are by other authors. One poem only to the "Golden Tune" is Beckmessaer's own. So far as I am aware, this has not hitherto been printed, although this is the only one which can with certainty be declared to be Beckmessaer's composition. I give here the poem exactly as in the original, except as to the arrangement of the verses, which is fixed by the final rhymes of the "Stollen" and the "Abgesang."

Freut
euch ihr werten Christenleut
heut (heute)
deut (deutet)
die Schrift der Alten
dass wir sollen behalten
den Glauben ungespalten
daran doch je kein Zweifel ist
die Altväter vor langer Frist
haben begehrt dass Jesu Christ
ihnen kam zu Hilff ohn' arge List
denn' sicher bist
du Christenheit besunder.
Gott
ward mit der Gottheit zu Rath
trat (kaum)
hat
der Sohn vernommen
dass er jetzt sollt vorkommen
den Fall den bringt uns Frommen
alsbald ein Engel, ward gesandt
von Gott her aus dem Oberland
Gabriel so ist er genant
Sucht Mariam, bald er sie fand
grüsst sie "zu Hand" (sogleich)
das nahm die Jungfrau wunder.
Der Engel sprach gnadenvoll
der Herr mit dir,
du reine Zier
das ewige Wort
Jungfrau dein Hort
hat uns verkündet ewigen Mort (Tod)
fort (hinfort)
ward (würde sein) alles menschliche Geschlecht verloren
wenn (während) Eva stiftet Gottes Zorn
So hast du Ave auserkoren
den Frieden und in die Welt geboren
das freuen soll
die Christenheit so wunder.

If we reflect how the German, Netherlandish and Italian painters of the Middle Ages represent the birth of Christ, and how they gave the costume and character of their own age to the Holy Kings worshipping the Christ-child, to the shepherds and other figures of the painting, we shall then be in a fit state

to judge how the above poem ought to be criticised and valued. The form is thoroughly artistic, and the Meistersinger manages it with remarkable skill. As regards the contents, we should compare it with the songs of Hans Sachs in honor of the Virgin Mary, or (besides the numerous Maria-poems of the Middle Ages) with the "Leich" (funeral) of William von der Vogelweide. These are all written in the same spirit.

But, after all, it remains a curious fact that Hans Sachs has included in his collection only this one poem of "Sixt. Beckmessaer," while of the other Nuremberg Meister of his day, especially of Balthasar Zorn, Fritz Ketner (Kothner), Conrad and Michael Nachtigall, he has included quite a considerable number of songs.

The Cincinnati College of Music.

At the annual meeting of the stockholders of the College of Music, held last Saturday morning, Dr. W. W. Seely, Alb. Erkenbrecher and William McAlpin were re-elected trustees. The report of President Neff was read. He says, among other things:

The plan of private lessons, which have been and will continue to be the policy of the college, proves to be efficacious in permitting individual talent to develop with rapidity, and the high standard of excellence characteristic of the work of the college has been sedulously maintained.

We know of no conservatory or college whose curriculum is so complete as that which we enjoy. It is literally true that our course of study embraces all the good features of every school of which we have cognisance; and we do not know of any new departures which can be made for the better.

The board of trustees desire to reiterate the statement made in the last report that the development of musical talent among our American youth continues in increasing ratio; and the board is deeply impressed with the responsibility which this condition of things imposes upon it in the selection of our corps of instructors and members of our faculty. Changes therein, which may be made from time to time, will always be in the direction of increased efficiency.

A prominent feature of the work of the year is the enlarging of our college monthly, the "Courier," which, under able editorship, is entering upon a career of increased and increasing usefulness.

For a full and satisfactory statement of the financial affairs of the college reference is made to the able report of the treasurer.

The subject of increasing the size and number of the college buildings, with a view of accommodating a larger number of scholars, has engaged the attention of the board. We find that under our system of private instruction our faculty can teach, and the college can accommodate only about six hundred students. The number in attendance during the last academic year was 659, but fortunately this number were not all present at the same time, and we could care for them conveniently.

We find, upon careful investigation, that we cannot purchase any of the abutting property at a reasonable price, and this fact, combined with the other fact that there are not many teachers who have the qualifications we need, confirms us in the opinion that the object of the college is better accomplished by teaching 600 in a thorough and artistic manner than by teaching a larger number superficially.

The officers of the college were unanimously re-elected as follows: Peter Rudolph Neff, president; William McAlpin, vice-president; Albert Erkenbrecher, secretary; A. C. Edwards, treasurer.

—Miss Annie Beere, the vocalist, was tendered a complimentary benefit at the Hoffman House last Friday evening, assisted by the following artists: Miss Louise Veiling, Miss Amy Lionel, Mr. Del Puente, Ch. Fritsch, and George W. Colby, accompanist. Miss Beere sang "Che Faro," "Glück," "The Lost Chord," Sullivan, and with Mr. Fritsch a duet by Arditi.

Fritz Steins.

WE are grieved to have to announce the death of the well-known baritone Frederick W. Steins, in the fifty-second year of his age. He was born at Nümbrecht, in Rhenish Prussia, and came to this country when a boy ten years old. For over thirty years Mr. Steins has been closely allied with musical affairs in this city and Brooklyn, more especially in connection with German singing societies. He was also the basso of the Church of the Saviour, in Brooklyn, for an uninterrupted term of thirty years.

He had a magnificent, sonorous and well trained voice and fine musical temperament. He was beloved and admired by a host of personal friends, not only for his artistic qualities, but also on account of his personal amiability and invariable good nature. He leaves a widow and three grown up children. The funeral took place last Monday afternoon from the Church of the Saviour, Brooklyn, and was attended by a vast concourse of people. The active members of the German Liederkreis of New York attended in a body and very impressively sang the male chorus, "Thé Singer's Grave," by Abt. The Brooklyn Sängerbund, in connection with other Brooklyn and Williamsburg singing societies, sang "Unter allen Wipfeln ist Ruh." The deceased was a member of many years' standing of the above mentioned societies. *Requiescat in pace.*

IN MADRIGAL TIMES.—We picture to ourselves the old halls of England in the times of good Queen Bess; stately dames and gallant courtiers rise before our eyes; hoops and ruffs, doublets and hose, make brilliant coloring against oak panels, with here and there the glister of armor, and that nothing may be lacking to this brilliant spectacle there is also brilliant sound. Some such madrigal as Morley's "Now is the Month of Maying" flows on with rare feeling of revelry from no musical hirelings, but from the gay throng itself, proud to do honor to the English art of the day, to that music in which we stand now as we stood then—in the first and foremost rank as composers. Where should we find such a gathering to give us that beautiful lovelorn pastoral, or merry-making music at the present day? Instead of that we spend £500 on a concert to give supposed satisfaction to a similar assembly, often with a very dire result musically, little remaining to us of the evening but a general sense of hurry as we scuffle on to something else, neither place, people, nor performance having given us the slightest gratification. One of the simplest methods for the cultivation of musical taste we believe to be general participation in it when it forms an evening's entertainment. Why is a ball so much the most popular form of gathering? Because everyone has his or her active share in the evening's proceedings. Will the time ever come again when general society will give us part music, as we have reason to believe it was given in the time of Elizabeth?—when the number of clefs, too, used by composers must have doubled ordinary musical study? No one in those days was considered a properly constituted member of society unless he or she could at sight take a part in those famous choral productions. No mean standard of excellence either; a sorry hearing would be the result of an amateur or professional reading of them nowadays! Then nobody cared for solo singing; the ingenuity displayed in writing vocal music in many parts was eagerly welcomed by



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the court and by the country, and to excel in the production and performance of such music was the highest ambition alike of the musicians and the amateur. Coming at a date when all that was great in poetry lay, as it were, before them, assisted by the real encouragement of Elizabeth, not only as a queen but as a musician (if she ever performed half the pieces contained in her *Virginal Book*), our madrigal writers were determined that the sister art should not be a whit behind the age in which it lived, and indeed they succeeded in their ambition. In this particular branch of music the English have never been excelled or, we venture to think, equaled by other nations. For a period of some fifty years madrigals led the way in music in England, and were almost all for which popular taste asked. Their birthplace was, of course, Italy and the Netherlands, but it was the English composers who obtained for them the important position they held then and continue to hold in the music of all ages.—*Murray's Magazine.*

Washington (D. C.) Correspondence.

WASHINGTON, D. C., February 4.

THE Music Hall is as far in the future as ever. The Lincoln Hall Association have voted to lease their property when completed to Manager P. Harris, of the Baltimore Academy of Music and other theatres. Twenty thousand dollars is understood to be the price agreed upon.

The thirtieth public rehearsal of the Georgetown Amateur Orchestra called forth a crowded house on the evening of January 29. A varied program was presented. Mr. E. T. Markes gave a piano solo; Mr. Emil E. Mori sang a Wagnerian selection and Mr. Henry Jaeger showed marvelous execution as a flute soloist. The work of the orchestra shows steady improvement and gives proof of Professor Kaspar's wisdom in weeding out poor material and insisting on regular attendance on rehearsals. The best performed number of the evening was the "Raymond" overture by Thomas, which was given with a precision and delicacy seldom surpassed by professionals.

Carreño had an enthusiastic audience on Wednesday. This is the case whenever she visits Washington. She was in excellent spirits and showed no trace of the "professional neurosis" that prevented her appearance here last December.

Rosenthal and Kreisler gave two performances on Friday night and Saturday matinee, and Saturday night Anton Strelezki gave a recital, assisted by Miss Nellie Wilson and Mrs. E. R. True. Mr. Strelezki had the misfortune to jam his fingers in the door of his room at Willard's and was in pain during the performance. Before the program was half concluded blood was oozing from his fingers. The audience were in ignorance of the state of affairs, not being informed of the accident. Mrs. True sang two songs to the composer's accompaniment and Miss Wilson was heard in several numbers.

Communication from Toledo.

TOLEDO, Ohio, January 19, 1889.

Editors Musical Courier:

YOUR valuable journal was duly received this week, and for the first time in a subscription of three years I find reason to complain. In the past the paper has been of invaluable interest to me in the very fact that you have been fearless in your criticisms of all entertainments, although, apparently, your intentions were to be very just. This quality in your paper I particularly admired, and always expected to see justice and fairness both in your editorials and correspondence; but in your edition of this week there was a letter from Toledo that was decidedly unfair and unjust, and in some particulars absolutely false. I refer to the letter containing a so-called criticism of a rendition of "The Messiah" on January 2. If the writer had stopped with the criticism proper there would be no complaint to make. I fully realize the fact that we cannot please everyone, and that the writer from his (or her) point of view may be entirely correct, and with the exception of the intimation that misrepresentation was practiced there would be no reason to find fault, and I would let that pass; but when the writer undertakes to vilify and falsely charge the director of said concert he (or she) abuses the privileges of a correspondent, and I believe, as a subscriber, I have the right to protest against the employment of such correspondent for two reasons—first, that it is unjust to our director, Mr. Torrens; second, it gives the impression that we are having a musical war in Toledo, which is not true. On the first point let me say a few words. As to the statement of his incompetency as director, your correspondent stated that "he failed to assist the instrument," "he had no accented beat" and he endangered the correct rendition of the orchestra part." Now, if this is so of orchestra it must be equally so of chorus; but, on the contrary, the chorus had implicit confidence in him and followed any change of tempo that he made promptly and accurately. In all instances it has been remarked by the best musicians of our city that, although the chorus may have lacked volume, yet greatly made up for this deficiency by the good work they did; that in vitality, attack and ready response to the demands of director for more spirited work they exceeded any other attempt by former choruses. The orchestra was not up to its former work, the Cincinnati men having lost two nights' rest and had traveled all day and were consequently too tired to give any intelligent work.

Now, as to the personal attack on Mr. Torrens. Mr. Torrens came to our city by request of the officers of the society and upon the suggestion of an artist (to whom Mr. Torrens was well known) assisting at a former concert. After close association with him ever since he came to this city, I have yet to hear him praise his own work or boast of what he is going to do.

Naturally he is a hard, ambitious worker and his constant endeavor is to excel, but he never attempts to belittle the efforts of his fellow workers. When he took the society there were not over one hundred members, and among these there was a great deal of dead wood—useless voices. He realized the fact (as you must) that the most effective work could not be done by a society simply great in numbers; so for the last year he, with the assistance of a music committee, has so regulated the chorus as to reduce them to working members only. There are only six new members and no inexperienced singers in the society. What is the result? Seventy-five enthusiastic, working, active members; 100 subscribers to a sustaining fund, and over \$600 in the treasury to apply to a performance of "Elijah" in April or May. This makes the first time in the history of musical efforts in this city that a society has been a success financially. Does this not look as though the confidence of our citizens in Mr. Torrens is well placed? Does this not show the injustice done by your correspondent?

In closing your correspondent says the large house was due solely to the soloists. Is this not a little strange in the face of the fact that 400 out of 1,000 seats were sold before we knew who the soloists would be? Mr. Torrens is at the head of a conservatory here and is doing much good work through his pupils' and artists' recitals, and the good work on his part will not lag, I assure you.

Detroit Correspondence.

DETROIT, January 30, 1889.

THE twenty-fourth annual reunion of the Detroit High School alumni was held at the Wayne Hotel on the 24th inst. The Detroit Orchestra rendered the following program:

Overture, "Welcome".....Catlin
Selection, "Medley".....Schieppegrell
Waltz, "Sweet Dream".....Ellenberg
Selection, "Pearl of Pekin".....Kerker
Clarinet solo, "Sparkling Dew Drops".....Blancheteau
Polka, "By".....Louis Rothchild

The Mendelssohn Quartet furnished the vocal part of the evening's entertainment. They sang with their usual good taste and won warm evidences of appreciation. The following selections were given between the toasts:

Song, "The Old Brigade".....Barri
"The Mill Song".....Macy
"Simple Simon".....Macy
"Good-Night".....Buck

The Detroit Philharmonic Club gave a very successful concert at Hamilton, Ontario, last week and received the following flattering notice from the "Hamilton Spectator": "The instrumental work of the Detroit Philharmonic Club was surprising as well as delightful. The audience did not expect to hear such delicious playing as was done by these four gentlemen. Their ensemble effects were well-nigh perfect. Nothing could have been more delicate than the allegro in the Moszkowski serenade, or the closing movement of the Mendelssohn quartet in E flat, or the movement by Schubert, given as an encore piece; and in the third movement of the Mendelssohn quartet, the Beethoven fugue and the entrancing melody by Thome, called 'Lovely Thought,' the players developed a remarkable, broad and rich tone. All the club's numbers were played in a free, flowing, spirited style that captured the audience from the outset."

The second concert of the Detroit Symphony Orchestra, under the direction of Mr. Rudolph Spill, was given on Tuesday evening of this week at the Detroit Opera House. The vocalism for the occasion was furnished by Miss Clara E. Barnes, of Buffalo, who possesses a rich contralto voice of very even register. The following was the program:

March, "Von Fels zum Meer".....Liszt
Symphony No. 1.....Beethoven
Aria, "Samson and Dalila".....Saint-Saëns
Prelude, "Lohengrin".....Wagner
"Trot de Cavalerie".....Rabenstein
Melody No. 2, "Springtime".....Grieg
"A Lovely Thought".....Thome
"O Fatima," from Abu Hassan.....Weber

Scènes Pittoresques.....Massenet

The program throughout was rendered in a highly commendable manner, and was thoroughly appreciated by the cultured audience present.

The New American Opera Company begins its engagement at the Detroit to-night in "Il Trovatore."

The Duff Opera Company closes a three nights' engagement at White's to-night with the "Beggars' Opera."

The MacCollin Opera Company is at Whitney's. It will close its week's engagement with "Iolanthe" Saturday night.

Chicago Correspondence.

CHICAGO, February 2, 1889.

MR. CARL BERNHARD, the newly arrived baritone, who came to Chicago directly from London, is announced to sing at the next Symphony Society concert, on the 28th, at Central Music Hall. Morris Rosenthal will also make his first appearance here at the same time and place.

The Chicago Musical College announce the engagement of Mr. J. Allen Preisch, a pupil of Lamperti, as an additional member of the faculty in the vocal department of the college.

Mr. Fred. Boscowitz appeared at the Art Institute last Thursday evening and gave a lecture and illustrations of ancient music as written for the spinet and the harpsichord, using those instruments and also a modern grand piano. His next lecture occurs at the same place, February 5; subject, "Chopin."

Mr. August Hylsted expects to play in Philadelphia very soon, but did not know the exact date when seen last.

The Artists' Concert Club gave their fifty-second concert last Tuesday afternoon at Madison Street Theatre. The artists on this occasion were

Mrs. Walter Wyman, Mr. Bernard Mollenhauer and Mr. W. C. E. Seeboeck. Mr. Seeboeck will probably take a better rank as a composer than as a pianist in the future. His arrangement for one piano of Mozart's D minor concerto and his own four compositions show his talent in this direction, but his performance of other composers is not now what it should be. Mrs. Wyman is a fine contralto and is becoming very popular. Mr. Mollenhauer was overweighed in Wieniawski's "polonaise de concert," but he plays with much dash and produces a large tone. The accompanist seemed also to trouble him very much.

The one great fault of the most of the concerts given in Chicago is a lack of thorough preparation on the part of the performers. One does not think they can't, but they don't, and for the above reason.

A pupils' soirée is announced by the American Conservatory of Music at Weber Music Hall for Monday evening, February 4.

The fourth charity concert of the Amateur Musical Club, which is composed of the leading lady artists and amateurs of this city, took place at Central Music Hall last Monday evening, and was repeated at the same place Thursday evening with the substitution of singing by Mrs. Wyman in place of Miss Caruthers, piano solo. It was a very well affair, the most of the audience being in evening dress and the decorations on the stage very elaborate. There was no fault to be found with the performance on the part of the ladies, who all seemed to be thoroughly prepared and did their work well. Mrs. James A. Hunt, in the Schubert rondo, did beautiful work, as did Miss Allport in the Schubert-Liszt fantasia, and they are fully entitled to special commendation. We append the program:

Overture, "Tannhäuser".....Wagner
Mrs. Jones, Mrs. Coburn, Miss Kershaw, Mrs. Hutchins.
"The Ring and the Rose," a folksong.....
Mrs. Gorton, Miss Helen Root, Mrs. Ullmann, Mrs. Bagg.
Rondo in B minor, piano and violin.....Schubert
Mrs. James A. Hunt and Mr. Marum.
"O Mio Fernando".....Donizetti
Miss Kelley.

Fire fugue.....Händel
Sonata, op. 90.....Beethoven
Miss Caruthers.

"Alla Stella Confidente".....Robandi

Mrs. Farwell.
"The Wanderer," fantasia.....Schubert-Liszt
(First time in Chicago.)

Miss Allport and Miss Sprague.

"One Spring Morning".....Nevin

"Oh! that We Two were Maying".....Nevin

"Two Songs from a Child's Garden of Verses".....

Mrs. Walter C. Wyman.

"O, Sing to God".....Gounod

Mrs. Farwell, Mrs. Brush, Mrs. Balfour, Mrs. Bagg.

Mrs. Gorton, Miss H. Root, Mrs. Carpenter, Mrs. Ullmann.

The Chicago Musical College pupils' concert takes place next Tuesday evening at Methodist Church Block.

Miss Dora Hennings is to appear at Central Music Hall, Tuesday evening, February 12. This will be her first appearance here for a long time.

Ottawa Correspondence.

OTTAWA, Canada, February 4.

LAST evening the Ottawa Philharmonic Society presented Mendelssohn's "Elijah," under the distinguished patronage and presence of their Excellencies the Governor General, the Lady Stanley of Preston, and before a very large and enthusiastic audience. The soloists were Mrs. Ramsay, of Montreal, soprano; Miss Jane Aumond, of Ottawa, contralto; Mr. Parker, of Boston, tenor, and Dr. Carl Martin, of New York, bass. The general rendition of the oratorio was on the whole good, although exception might certainly be taken to the double quartet and some of the choruses, which were very shaky in instances and at times not strictly in tune. However, a certain degree of improvement was discernible, both in point of orchestra and chorus, over previous efforts, and Mr. Dingley Brown is to be congratulated on the increase in the number of his chorus. I may be permitted to remark on a want of balance in the chorus, the tenors being particularly weak; the basses the same, with too decided attempts at individuality. The solos were good, Miss Aumond's singing calling for more particular mention. Of Dr. Martin and Mr. Parker I have only to say their work was equal to their reputation in the past. Mr. Ramsay did excellently well for an amateur, but Miss Aumond, in the duet between the "Queen" and the chorus, "Have ye not heard, &c.," scored one of the best bits of dramatic singing I have heard for many a long day. Her phrasing and delivery were both excellent. Her solo work, well within the compass of her voice, was very good, albeit a trifle hurried, especially in "Oh Rest in the Lord." Mrs. Albani is booked for the 7th and the New American Opera Company 16th and 17th.

LEONATUS.

INCORPORATED 1878.

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We should be exceedingly obliged if those wholesale firms which we have not as yet had the pleasure to have accounts with would notify their intention to inspect our collection to Mr. H. MORGENSTERN, care of MUSICAL COURIER Office, 25 East 14th Street, New York, when a call upon them will be arranged at an early date.

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THE MUSIC TRADE.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 469.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

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Three Months.....	\$20.00	Nine Months..... \$60.00
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Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, FEBRUARY 6, 1889.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors.

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 286 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

AXIOMS FOR ADVERTISERS.

- I. Do not pay your advertising bills in trade papers in advance.
- II. Editors of trade papers who ask that their advertising bills be paid in advance have no money to conduct their business.
- III. Their papers consequently have no income, no influence, no circulation, no resources, no power.
- IV. Should you refuse to pay their advertising bills in advance, their papers would cease, and papers of that class have no value to advertisers.

HAILING originally from Whitechapel, he is now known in the trade as "Jack the Ripper."

WELL, that stencil Gabler piano with which the Century Piano and Organ Company, of Minneapolis, have had their name connected is another evidence that the stencil has no *raison d'être*. There is no excuse for it and no purpose in it except to secure more money for a piano than it is worth and give all kinds of opportunities for illegitimate transactions. W. J. Dyer & Brother will take care of the Gabler stencil transaction; but how about the stencil as a practice? Is it not abominable?

WHAT would you think of a man who exchanges his check with yours, knowing at the time that he will have no money in his bank when your check reaches it; knowing at the time that he will not be found at his office when you call to see him in reference to the matter? Would you not put him down in your mind as a thief? Is he not worse than a thief whose act places him in jeopardy at the time he commits it?

Don't you think it rather risky to permit a thief to become intimate with you?

UNDER the heading of "A Curious Lawsuit" we find in the Paris musical journal "Le Ménestrel" the following interesting information:

"The little wonder pianist Hoffman is assailed with offers of American piano manufacturers who are begging him to use their instruments.

"The boy had promised one of them to play in future only on the instruments produced by his house. Having learned, however, that Hoffman played also on the pianos of a rival house, this piano manufacturer brings

a lawsuit against the boy, and on the strength of his contract claims \$50,000 damages.

"The lawyers in the United States still have good times."

It is curious how European papers, when commenting on affairs here, get things "mixed." The Hoffman boy played only on the Weber piano in this country.

H. M. BRAINARD & CO., of Cleveland, have come to the conclusion to make a stock company of their business. They have purchased the S. Brainard & Son's business and formed a \$100,000 company to conduct the combined business.

THE offices for the wholesale trade of J. & C. Fischer will be located in the new retail warerooms of the firm in the Judge Building, corner of Fifth-ave. and Sixteenth-st., as soon as possession is given. It is expected that Messrs. J. & C. Fischer will be able to open up about May 1.

EVERY musical instrument, from the drum to the human voice, is sensitive to the influence of the atmosphere. One of the most perfect musical instruments is the violin, and its sensitiveness to atmospheric conditions is so thoroughly understood by owners of valuable instruments of its class that constant precautions are taken not to expose the instrument to sudden changes of temperature.

Many efforts have been made to reduce to a minimum the effect of atmospheric conditions upon instruments of the violin class, but these efforts always resulted in a sacrifice of musical quality. Tuning devices were attached to the scroll—let us call it the pin block—of the violin, but then the tone was disagreeably affected.

So it is with the piano. The piano, in order to be a musical instrument, must be a sensitive instrument, and as soon as it is made sensitive, as it must be made, it must submit to the ordinary natural tests that are constantly affecting the material of which the instrument is constructed.

Wood and iron are variably influenced by the atmosphere, wood to a greater degree than iron. To replace the wood with iron in order to reduce to a minimum the effect of atmospheric pressure is to repeat in the piano the test made with the violin, but just as with the violin, tone quality is sacrificed. Piano manufacturers who are indifferent to tone quality can make a piano entirely of iron and other metals, but musical people will not play upon such pianos. They would not be musical instruments, but pianos only in name.

Mrs. Warren's Letter.

WALTHAM, MASS., JANUARY 20, 1889.

Editors Musical Courier:

HAVING just read your article in issue of January 26, in regard to my gift of an organ to the writer of the best composition on the subject of "Why Every Family should have an Organ or Piano in their Homes," please allow me to say that the "idea" did not originate with me, but I heard of its being used by the firm of D. Lothrop & Co., of Dover, N. H. It appeared to me to be a thoroughly legitimate and honorable method of advertising; and clothing the "idea" in language to suit myself, and making such terms and conditions as seemed to be of mutual interest and value, I made the offer and fulfilled my agreement in a satisfactory manner to the judges and to at least one of the competitors. The organ was a Story & Clark, Style 541, and it attracted much notice while on exhibition at my store.

Thanking you for allowing me so much space, &c.,

I remain, very truly yours,

GEORGIA A. WARREN.

—R. S. Howard is in Boston this week and is expected back here about a week hence.

—The Dennison Organ and Music Company, of Glasgow, Ky., expect to open a branch house at Nashville, Tenn.

—O. H. Lane, music store, Gloucester, Mass., was burned out on Monday, January 30; loss, \$1,500, partially insured.

—There is a probability that the Matthias Gray Company will consummate arrangements with a Portland (Ore.) dealer for representation of their goods in that city.

—Krakauer Brothers, the piano manufacturers, will decide this week between two offers made to them to erect a new piano factory, which their increasing trade calls for. It is probable that the factory will be located in Harlem.

Farrand & Votey.

DETROIT, Mich., January 31, 1889.

Editors Musical Courier:

OFFICERS elected January 28, 1889, for Farrand & Votey Organ Company: Directors—E. H. Fliinn, of Pine Land firm, Robinson & Fliinn; A. E. P. White, of seed house of D. M. Ferry Company; J. S. Farrand, of wholesale drug house of Farrand, Williams & Co.; W. R. Farrand, of Farrand & Votey Organ Company; E. S. Votey, of Farrand & Votey Organ Company.

Mr. Fliinn was elected president by the directors, Mr. White vice-president, Mr. W. R. Farrand treasurer, and Mr. Votey secretary.

The business of last year was highly satisfactory, and the capital increased.

Truly yours,

FERRAND & VOTY ORGAN COMPANY.

Communication.

HENRY F. MILLER & SONS PIANO COMPANY,
156 TREMONT-ST., BOSTON, MASS.,
January 31, 1889.

Editors of The Musical Courier:

GENTLEMEN—Will you please correct the impression given in one of your recent trade items that I had invented a music recording machine? The inventor of the machine referred to is Joseph Metzger, and he has spent over 30 years of his life in perfecting it.

My interest in the matter arises simply from having purchased from him for private use one of the machines. I am very much pleased with it, and believe its use will relieve active composers of much unnecessary labor and effort.

WILLIAM T. MILLER.

Not a Nobleman;

BUT HE SAID HE WAS WHEN HE CALLED AT FASHIONABLE BOARDING HOUSES.

SOMEBODY has been using the name of William Steinway, the well-known piano maker, in a very peculiar way for nearly two years.

Mr. Steinway has been very much annoyed, as can be imagined from the statement which he caused to appear in the personal column of yesterday's *Herald*:

CAUTION TO THE PUBLIC.—A party is going around in this city (same as he did last season) engaging rooms at fashionable boarding houses and then failing to return. He invariably gives his name as of German nobility, and represents himself as "a relation of Mr. Wm. Steinway or Mrs. Wm. Steinway, one of whom would call and look at the rooms." The party is described as a man of about 30 years of age, below medium height, with dark hair and eyes, a thin black mustache, and speaking English with a strong German accent.

No such party is known to me or any member of my family.

WILLIAM STEINWAY.

Mr. Steinway seems to have struck a hot trail Saturday, and if he had had time to follow it up then he might have been rewarded by solving the mystery as to why this adventurer has chosen to unceremoniously adopt himself into the Steinway family. A man called at Mr. Steinway's office Saturday afternoon, and said a German named Michael Brandt had applied to him for a position and had referred him to Mr. Steinway. The latter was very busy at a directors' meeting, and did not have time to inquire about the German, who had represented himself as very hard up. He said he had killed a Prussian army officer in a duel and had been compelled to fly from Germany.

After the caller went away Mr. Steinway came to the conclusion that the applicant for work might possibly be the boarding house fiend who referred to him out of sheer force of habit. It was then too late to catch the impostor, so he relied upon the *Herald* to warn the public of his tricks.

Since this adventurer began his career in April, 1887, Mr. Steinway has received more than 30 complaints from persons of whom he has engaged rooms. They all live on Fifth-ave. or within a few blocks of the avenue, and the fellow never calls twice at the same place. He has given the names of Count Von Arnim, Baron von Zedwitz, Curt von Bonin and Oscar Weill. The last contract he made was at a fashionable boarding house in Twelfth-st., Friday night last, when he passed himself off as a first lieutenant in both a Prussian Garde and Hussar Regiment, and also gave the double residence of Berlin and Potsdam, which are 15 miles apart.

Why the fellow has kept up this thing so long is a mystery. He is said to be a man of fine appearance and good manners, who dresses well. Whether he has a mania for apartment hunting or has other purposes in view can only be conjectured. But, so far, nothing has been missed at any of the numerous places where he has called.

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SKETCH OF THE ECCENTRIC MAN WHO MADE MILLIONS
AND GAVE TO SCIENCE ITS FINEST TELESCOPE—
HIS WANDERINGS AND ROMANCE WITH
THE MILLER'S DAUGHTER.

BALTIMORE is the Monumental City, because it has not only erected several noble shafts to its departed heroes, but has even honored those of other commonwealths. Maryland is the only State in the Union which has, on its own account, set up a monument to George Washington, the father of the whole country. It has its Battle Monument, bearing the names of those who fell at North Point, and contemplates another to the author of the patriotic stanzas of the "Star Spangled Banner." It has its Peabody Institute, its Hopkins University and Hospital, its Pratt Free Library, its Wilson Sanitarium, its McDonogh School, the Tome School that is to be and numerous other monuments of Maryland generosity.

James Lick, the giver of the greatest telescope in the world, was at one time a resident of Baltimore. In 1819 he was working at his bench as a piano maker in the establishment of Joseph Hiskey, on Light-st., between Mercer and Lombard. Some of his work has been traced up to its resting place in the modern establishment of Wm. Knabe & Co., which had begun to make pianos before Mr. Hiskey had retired from the business, nearly half a century ago. From an interview with one of the oldest veterans in the piano trade, Mr. Stoddard, of the Knabe warerooms, a full description of Mr. Hiskey was obtained. He was an easy going old German gentleman, who liked his "toddy," and was never long without it, his "particular vanity," in the language of Samuel Weller, being, like that of Mr. Stiggins, gin and water. He used to complain of the effect of politics on business in his day. It was during the times of low tariff, and pianos were imported direct from England, France and Germany, not only by dealers in music, but by the dealers in dry goods also, who dabbled in the trade, greatly to the disgust of Mr. Hiskey, whose establishment was capable then of turning out two or three pianos a week.

The instruments of those days, however, differed very materially from the grand, square and uprights of the present time. They were all squares and of one scale and pattern. They had but little tone, especially in the bass; but they had an extra pedal attached to a drum and cymbals, and when the dames and belles of Baltimore in those days wished to give especial emphasis to prominent points in the "President's March," the "Battle of Progress," the "Maiden's Prayer" or the "Evergreen Waltz," they compassed it by pressing the foot on the drum pedal.

A piano maker at that time had to be an all around worker generally, for often a single workman accomplished the whole work of manufacturing an instrument, and the late millionaire undoubtedly turned out in Baltimore a number of pianos, all of his own make, if not out of his own head. James Lick was a native of Pennsylvania, having been born at Fredericksburg, Lebanon County, in 1790. His ancestors were German, and the name originally Luck. The family became patriotic Americans, and some of its members fought under Washington against the Hessians and the British, and ever after cherished the memories of Valley Forge, Trenton and the Brandywine. Lick's early life was obscure, but when of age he apprenticed himself to an organ maker at Hanover, Pa. Before he had served very long, however, he resolved to come to the large cities of Baltimore and Annapolis, and here he engaged with Joseph Hiskey in 1819. He was in Maryland but a short time, but accident, as we say, started a train of consequences that no doubt led to his success, as well as to his benevolent benefactions.

One day, a penniless youth named Conrad Meyer applied at the factory for employment. He attracted Lick's fancy, who took the stranger in charge, provided him with food and proper clothing, and obtained a place for him in the Hiskey establishment. He thus formed a friendship that lasted throughout his life. In 1854, the pianos of this same Conrad Meyer took the first prize in the London International Exhibition, and their maker had a factory that ranked as one of the largest in America.

In 1820, Lick left Hiskey's establishment and went to New York, but, for want of capital, his plans miscarried, and he took ship for South America. Taking his Baltimore workbench with him, and landing at Buenos Ayres, he set up his factory there. He made money at his trade, but finally packed up again, came to Philadelphia, where he went to work, but soon changed again to New York, then again to Boston, and finally back again to Buenos Ayres. There he filled a number of orders for pianos, and went to Chili, where he set up his bench and labored, until he determined to try Callao, in Peru. There, he remained seven years, when he began to think of California, then a part of Mexico. His friends tried to dissuade him from going to live among the outlaws, but he determined to risk his chances. He had, however, a contract to deliver several pianos, and, as his workmen left him to go to Mexico, he had to spend two years, without assistance, to make the pianos and fulfill his contract. His property then was

worth \$50,000, but he sacrificed it for \$30,000 and left for California, carefully taking his familiar workbench with him—an article which he retained throughout his life, and which now occupies a conspicuous position in the hall of the Lick Observatory, on Mount Hamilton. In fact, he seemed to revere it as a kind of shop divinity, on which his luck in trade depended.

ROMANCE WITH THE MILLER'S DAUGHTER.

Mr. Lick was never married, but, like many of the bachelors, as Shakespeare indifferently called the unmarried members of either sex, he had his experience. One of his apparently unexplainable freaks in California was to build a mill, which was ceiled with mahogany and other beautiful woods, and finished in the most expensive style. There seemed to be no reason for this form of extravagant folly until a little romance of his early life came out.

Before he went to learn the organ making business he had been apprenticed to a wealthy miller in Pennsylvania, who had a pretty daughter. Lick was a comely and plucky youth, and the two fell in love. Full of hope and the prospect of happiness the young man applied to the girl's father, giving him full information as to both their wishes. Whereupon the rich Pennsylvania Dutchman became indignant and scouted the idea, exclaiming, "Out, you beggar! Dare you cast eyes upon my daughter, who will inherit all my property? Have you a mill like this? Have you a single penny in your purse?" To this tirade the poor youth could only reply that just then he hadn't; but he added that the day would come when he would have a mill, compared with which that one would be nothing more than a pigsty. He left the miller, but he never forgot the cruel words. So, after he had become not only rich but a millionaire, he built this mill; and when it was finished it had everything that could have added to the perfection of its appointments. Its machinery was perfect, and its walls and floors of the highest possible polish. He was not able to bring the miller to see the fulfillment of his boyish declaration, but he had the mill photographed in every possible way, within and without, and, although his old sweetheart had long since been married, he sent her father the pictures and recalled to him the day when he had boasted of his mill.

Beyond the accomplishment of this life long purpose, however, there was but little profit in the mill, and he soon determined to give it away. He was a close student and an ardent admirer of the works of Thomas Paine, and, all of a sudden, the millionaire who had been looked upon as an eccentric and penurious old bachelor made his first donation by deeding the property to the Thomas Paine Memorial Association of Boston. The donation was not to bring any happiness, however, for the association sent out an agent who took possession of the property, and, without noticing the donor, sacrificed it for the small sum of \$18,000 cash, which so disgusted Mr. Lick that he gave up all interest in the followers of Thomas Paine, saying that, "after all, they were no better than other Christian denominations."

WORK OF OUR ASTRONOMERS.

Baltimore has several points of contact with the important workers in the field of science covered by the great telescope. The chief astronomer, Prof. E. S. Holden, is well known in this city, where he has many friends. His wife's father, the late Wm. M. Chaurant, was formerly professor of mathematics in the Naval Academy at Annapolis. Mr. James E. Keeler, the assistant astronomer, was recently a student of the Johns Hopkins University, and was regarded as having one of the brightest minds that this excellent seat of learning has ever helped to educate. He has recently forwarded to friends here some of the lunar photographs that have been taken at the new observatory. He was a pupil of Professor Hastings, whose new theories as to the cause of the corona seen in an eclipse have been recently engaging the attention of the astronomical world.

Mr. Keeler was one of the scientists who several years ago ascended Mount Whitney, in California, to a height beyond the region of clouds and perpetual snow, in order to take measurements of the "solar constant," or, in other words, to ascertain the exact amount of heat coming momentarily from the sun to the earth. The observations were so successful that the scientists were able to correct the estimates of Sir John Herschel and to determine the amount of heat emitted from moment to moment by the sun, as well as to find the degree of heat existing in space, apart from that supplied by our sun. This degree is about 400 below zero, which would be decidedly cool for even the dreamers of cloudland weather of the Jules Verne or the Jean Paul Richter school of romanticists.

At the present time the attention of the whole astronomical world is directed toward the results to be expected from the wonderful telescope which the once eccentric boy of the Light-st. piano factory has given to the generations to follow him.

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Music in the Camp.

IN 1858—it might have been five years earlier or later, this is not history for the public schools—there was a little camp about 10 miles from Pioche, occupied by upward of three hundred miners, every one of whom might have packed his prospecting implements and left for more inviting fields any time before sunset. When the day was over these men did not rest from their labors, like the honest New England agriculturist, but sang, danced, gambled and shot each other as the mood seized them.

One evening the report spread along the main street (which was the only street) that three men had been killed at Silver Reef, and that the bodies were coming in. Presently a lumbering old conveyance labored up the hill, drawn by a couple of horses, well worn out with their pull. The cart contained a good sized box, and no sooner did its outlines become visible through the glimmer of a stray light here and there than it began to affect the idlers. Death always enforces respect, and even though no one had caught sight of the remains, the crowd gradually became subdued, and when the horses came to a standstill the cart was immediately surrounded. The driver, however, was not in the least impressed with the solemnity of his commission.

"Boys," said he, "this is a planer."

A general shout of laughter went up.

Had a dozen dead men been in the box their presence in the camp could not have occasioned half the excitement that the arrival of that piano caused. By the next morning it was known that the instrument was to grace a hurdy gurdy saloon owned by Tom Goskin, the leading gambler in the place. It took nearly a week to get this wonder on its legs and the owner was the proudest individual in the State. It rose gradually from a recumbent to an upright position, amid a confusion of tongues, after the manner of the Tower of Babel.

Of course everybody knew just how such an instrument should be put up. One knew where the "off hind leg" should go and another was posted on the "front piece."

Scores of men came to the place every day to assist.

"I'll put the bones in good order."

"If you want the wires turned up I'm the boy."

"I've got music to feed it for a month."

Another brought a pair of blankets for a cover, and all took the liveliest interest in it. It was at last in a condition for business.

"It's been showin' its teeth all the week. We'd like to have it spit out something."

Alas! there wasn't a man to be found who could play upon the instrument. Goskin began to realize that he had a losing speculation on his hands. He had a fiddler and a Mexican who thrummed a guitar. A pianist would have made his orchestra complete. One day a three card monte player told a friend confidentially that he could "knock any amount of music out of a piano if he only had it alone a few hours to get his hand in." This report spread about the camp, but upon being questioned he vowed that he didn't know a note of music. It was noted, however, as a suspicious circumstance that he often hung about the instrument and looked upon it longingly, like a hungry man gazing over a beef-steak in a restaurant window. There was no doubt but that this man had music in his soul, perhaps in his fingers' ends, but did not dare to make trial of his strength after the rules of harmony had suffered so many years of neglect. So the fiddler kept on with his jigs and the greasy Mexican pawed his discordant guitar, but no man had the nerve to touch that piano. There were, doubtless, scores of men in the camp who would have given 10 ounces of gold dust to have been half an hour alone with it, but every man's nerve shrank from the jeers which the crowd would shower upon him should his first attempt prove a failure. It got to be generally understood that the hand which first essayed to draw much music from the keys must not slouch its work.

It was Christmas Eve, and Goskin, according to his custom, had decorated his gambling hell with sprigs of mountain cedar and a shrub whose crimson berries did not seem a bad imitation of English holly. The piano was covered with evergreens, and all that was wanting to fill the cup of Goskin's contentment was a man to play that piano.

"Christmas night and no pianer pounder," he said. "This is a nice country for a Christian to live in."

Getting a piece of paper he scrawled the words.

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This he stuck up on the music rack, and, though the inscription glared at the frequenters of the room until midnight, it failed to draw any musician from his shell.

So the merry-making went on; the hilarity grew apace. Men danced and sang to the music of the squeaky fiddle and worn out guitar, as the jolly crowd within tried to drown the howling of the storm without. Suddenly they became aware of the presence of a white haired man, crouching near the fireplace. His garments, such as were left, were wet with melting snow, and he had a half starved, half crazed expression. He held his thin, trembling hands toward the fire, and the light of the blazing wood made them almost transparent.

He looked about him once in a while as if in search of some-

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thing, and his presence cast such a chill over the place that gradually the sound of the revelry was hushed, and it seemed that this wail of the storm had brought in with it all of the gloom and coldness of the warring elements. Goskin, mixing up a cup of hot egg nog, advanced and remarked, cheerily:

"Here, stranger, brace up! This is the real stuff."

The man drained the cup, smacked his lips, and seemed more at home.

"Do you always have your place decorated like this?" he finally asked of Goskin.

"This is Christmas Eve," was the reply.

The stranger was startled.

"December 24, sure enough."

"That's the way I put it, pard."

"When I was in England I always kept Christmas. But I had forgotten that this was the night. I've been wandering about in the mountains until I've lost track of the feasts of the Church."

Presently his eye fell upon the piano.

"Where's the player?" he asked.

"Never had any," said Goskin, blushing.

"I used to play when I was young."

Goskin almost fainted at the admission.

"Stranger, do tackle it and give us a tune! Nary man in this camp ever had the nerve to wrestle with that music box." His pulse beat faster, for he feared that the man would, like all others, refuse him.

"I'll do the best I can," he said.

There was no stool, but, seizing a candle box, he drew it up and seated himself before the instrument. It only required a few seconds for a hush to come over the room.

"That old coon is going to give the thing a rattle."

The sight of a man at the piano was something so unusual that even the faro dealer, who was about to take in a \$50 bet on the tray, paused, and did not reach for the money. Men stopped drinking with the glasses at their lips. Conversation appeared to have been struck with a sort of paralysis, and cards were no longer shuffled.

The old man brushed back his long white locks, looked up to the ceiling, half closed his eyes, and in a mystic sort of reverie passed his fingers over the keys. He touched but a single note, yet the sound thrilled the room. It was a key to his improvisation, and, as he wove his chords together, the music laid its spell upon every ear and heart. He felt his way along the keys like a man treading uncertain paths; but he gained confidence as he progressed, and presently bent to his work like a master. The instrument was not in exact tune, but the ears of his audience, through long disuse, did not detect anything radically wrong. They heard a succession of grand chords, a suggestion of melodies here and there, and it was enough.

"See him counter with his left," said an old rough.

"He calls the turn every time on the upper end of the board," responded a man with a stack of chips in his hand.

The player wandered off into the old ballads they had heard at home. All the sad and melancholy and touching songs that came up like dreams of childhood this unknown player drew from the keys. His hands kneaded their hearts like dough and squeezed out the tears as from a wet sponge. As the strains flowed one upon the other, they saw their homes of the long ago reared again; they were playing once more where the apple blossoms sank through the soft air to join the violets on the green turf of the old New England States; they saw the glories of the Wisconsin maples and the haze of the Indian summer blending the hues together; they recalled the heather of Scottish hills, the white cliffs of Britain, and heard the sullen roar of the sea as it beat upon their memories vaguely.

Then came all the old Christmas carols, such as they had sung in churches thirty years before; the subtle music that brings up the glimmer of wax tapers, the solemn shrines, the evergreen, holly, mistletoe and surpliced choirs. Then the remorseless performer planted his final stab in every heart with "Home, Sweet Home."

When the player ceased the crowd slunk away from him. There was no more revelry and devilment left in his audience. Each man wanted to sneak off to his cabin and write the old folks a letter. The day was breaking as the last man left the place, and the player, laying his head down on the piano, fell asleep.

"I say, pard," said Goskin, "you want a little rest,"

"I do feel tired," the old man said. "Perhaps you'll let me rest here for the matter of a day or so?"

He walked behind the bar where some old blankets were lying and stretched himself upon them.

"I feel pretty sick. I guess I won't last long. I've got a brother down in the ravine—his name's Driscoll. He don't know I'm here. Can you get him before morning?"

Goskin started. He knew Driscoll well.

"He your brother? I'll have him here in half an hour."

As he dashed out into the storm the musician pressed his hand to his side and groaned. Goskin heard the word "Hurry!" and sped down the ravine to Driscoll's cabin. It was quite light in the room when the two men returned. Driscoll was pale as death.

"My God! I hope he's alive! I wronged him when he lived in England, twenty years ago."

They saw the old man had drawn the blanket over his face. The two stood a moment awed by the thought that he might

be dead. Goskin lifted the blanket and pulled it down astonished. There was no one there!

"Gone!" cried Driscoll, wildly.

"Gone!" echoed Goskin, pulling out his cash drawer. "Ten thousand dollars in the sack, too."

The next day the boys followed a horse's tracks through the snow and lost them in the trail leading toward Pioche.

There was a man missing from the camp. It was the three card monte man who used to deny point blank that he could play the scale. One day they found a wig of white hair, and called to mind when the "stranger" had pushed these locks back when he looked toward the ceiling for inspiration, on the night of December 24, 1861.—From the Carson "Appeal."

Needed Improvements in Piano Making.

Third Article.

IN the first and second articles we pointed out the necessity of having pianos made on the enharmonic principle, in strict conformity with nature's laws. The next great need, pending the reconstruction of the piano as a musical instrument, is an instrument on the principle of the tonometer, whereby every musician could tune his own piano. A device to fasten to the strings, with an indicator to point out the measurement of the vibrations of the string to which it would be attached, we suggest as the nucleus of an invention whereby a musician could tune a piano mathematically correct. If he depends upon his ear alone the result will be incorrectly balanced tones, and one tuner will tune differently from another, destroying uniformity of pitch. Absolute pitch is law which all piano makers and tuners must be strictly controlled by. Piano makers could use in their factories the tonometer, the tuner, or rather the construction, of which we have just spoken, and tuners could use the same device in their work. When pianos would all be tuned by an absolute standard, and tone regulating would not be such an uncertain and difficult matter as it now is. An instrument to measure the vibration of tones already exists, and would not need to be invented, but more adapted to use on the piano strings. Tuning a piano would then be a very simple matter, and every musician could tune his piano daily or whenever it would need it. Even with the present tempered scale piano, the tonometer could be constructed to measure the fractions of tones and the temperament thus be divided up mathematically correct.

There are thousands of pianos in use in this country, and most of them are played upon when they are out of tune. Not only is absolute pitch thus violated, but the relations of each individual tone to the other are destroyed by being falsely presented. The result is discord, which is painful to the musician and injurious to the musical sense of all listeners. The piano maker could furnish a tonometer with each instrument he sells, so that the quality of the piano he makes would not be falsely represented to those who listen to it, since a piano which is out of tune is not a fair sample of the instrument which the maker sends out from his factory.

The necessity for the construction of musical instruments first emanated from the minds of musicians and music lovers. The necessity of and plans for the improvement of such instruments is known best to those minds, and the plans for improvements in musical instruments are being continually evolved from the same minds that originated their construction. Moreover, the piano maker well knows that if there were no musicians and music lovers there would be absolutely no sale for musical instruments. Therefore, musicians do not make merely a request, but a demand for the improvements in piano making enumerated in this series of articles. The piano makers in this country, merely for the purpose of securing a sale for their instruments by giving them a false brilliancy of tone, raised the pitch of their pianos. The result was voices and all the known musical instruments were more or less compelled to follow. The wrong of such a proceeding is fully known only by musicians, who, after much difficulty, compelled the leading piano makers to lower the pitch of their instruments, so that absolute pitch is now universally recognized. The intelligence which exactly perceives the need of an improvement and lays the plans for it really is the intelligence which carries out those plans, as the architect who originates the plans for the building of a house and sees them carried out with the help of mechanics and laborers is virtually and practically the builder of the house.

In a like manner, if the piano makers were not furnished by intelligent, scientific musicians, with plans for the correct construction of the instruments they make, there would be no pianos made. The writers of the columns of THE MUSICAL COURIER, as an instance, have furnished ideas to piano and organ makers which have not only been of practical use to musicians, but which have made money for hundreds of piano and organ makers. Moreover, the general public has been benefited by the practical intelligence thus disseminated among them. The value of such intelligence cannot be counted simply on a money basis.

It may safely be said that piano making in this country is yet in its infancy. Piano makers have paid more attention to the external construction and external value of the piano than to its internal construction and its legitimate use and place in the world as a scientific work of art. There are pianos in

quantity, but pianos in quality are needed. There are a large number of so-called pianos made and sold which do not deserve in any way to be called musical instruments. Thanks to the work of musicians and music teachers, the public appreciation of the piano as a household and concert musical instrument has been yearly enhanced. It is the only instrument besides the organ which gives the combined harmonies simultaneously of individual tones; therefore in the leading principle of its construction it is as a musical instrument next to the combination of instruments which constitutes the orchestra. Its adaptability for the performance of every kind of music, subject to the simultaneous action of the will and the carrying out of the will of the player, has never been equaled by any instrument upon which combined tones can be played.

The keyboard so exactly fits the hands of the player that, were an orchestra connected with it, the pianist could readily reproduce the full score of any composition. The performance of music by the artist is a powerful mental action, and the keyboard of the piano responds accurately to the interpretative lever which his mind demands. It is an instrument too difficult to play perfectly upon to permit any mechanical tricks on the part of the player. A true pianist (and there are only a few such in the world) can give the lights and shades of tones on his instrument as perfectly as they can be given by the voice. The mind gives action to the voice, and so does the mind give action to the pianist's performance.

The labor of playing the harp (from which the plan of the piano was evolved) and the scant musical results obtained thereby caused the first suggestion of a mechanical medium to sound the strings. The results were the old quill harpsichord and the present hammer action piano. The grand piano is the correct form for the construction of the instrument, because the strings are not made to overlay each other as in the square and in the upright form. The overlaying of the strings results in a confusion of tones, and crosses the tone volume and tone quality. The strings struck by the hammer from the front do not respond as quickly to the blow on account of the slow return of the hammer to its station, which slow return interrupts the vibration, as they do when struck by the hammer from below, where the rapid fall back of the hammer, as in square and grand pianos, gives full sway for the immediate and uninterrupted vibration of the tone. Therefore, the action in the square and grand pianos is mechanically more perfect than the action in the upright pianos, though the tone volume and tone quality in the square piano are spoiled by the crossing and overlaying of the strings, as we have already pointed out. The fall back action of the hammer in any of the three forms of pianos is much too slow, and needs to be improved upon. A more perfect control of the hammer from the keyboard is needed; the hammer should be made to strike and rebound from the strings with electrical rapidity.

The pedals of the piano are yet so imperfect that the piano may be said to have no pedals at all of any practical use. They are of so little use to the true pianist that were they entirely abolished he could perform as artistically without them. It is a fact that the best pianists draw no so-called pedal effects whatever from the piano in their playing. The actual result when the dampers are taken from the strings is a tone confusion, and therefore uncertainty, in the tone waves, which strike the ear of the listener blurred because they reach it indirectly. A half damper which would give an individuality and compact roundness to each tone, so that the combined tones, when sounded, might not mix in a homogeneous mass, is imperatively needed. The "soft" pedal should be abolished since it is entirely useless. A pianist who cannot play softly when all the dampers are off the strings is not a pianist. The piano must be constructed as a scientific work of art for the use of the pianist, and not to suit any maker's or so-called inventor's foible or eccentricity. The piano has in the past suffered much from too many imaginary improvements and inventions so-called. That the present piano, when improved, will continue to be the chief household and concert musical instrument there does not seem to be even the shadow of a doubt.

GEORGE TWEEDY BULLING.

The Trade.

—Freyer & Bradley, of Atlanta, are the Sohmer agents.

—Augustus Baus returned from a Western trip last Friday.

—Muller & Sturz are going to make pianos at Farmingdale, N. J.

—Mason & Hamlin have leased the Manhattan Club house, corner of Fifth-ave. and Fifteenth-st., for piano warerooms.

—Albert Behning is on the road for Behning & Son. Henry Behning, Sr., is at the Kansas City branch of the firm, where he will remain for a few weeks longer.

—From a contemporary we take the following:

Lindeman & Sons exhibit a piano at their warerooms which was made in the year 1836, the year of the establishment of their business, just 53 years ago. It is a seven octave piano, made on a farmhouse in Jamaica, L. I., by the founder of the house, Mr. William Lindeman.

OFFICE OF FARRAND & VOTRY ORGAN COMPANY,
January, 1889.

To the Trade:

We find that in some instances our "Chapelette" reaches its destination scratched and marred when crated, and for this reason we prefer to box it, and will do so whenever ordered that way for \$1 extra.

FARRAND & VOTRY ORGAN COMPANY.

WANTED—I need a competent retail salesman, a man of good address, temperate in his habits and who has had experience in the retail piano business in New York. Salary no object if the right man can be had. Pianos to sell are high grade. Full charge of the retail department. Address "Retail," care of THE MUSICAL COURIER, 25 East Fourteenth-st., giving particulars.

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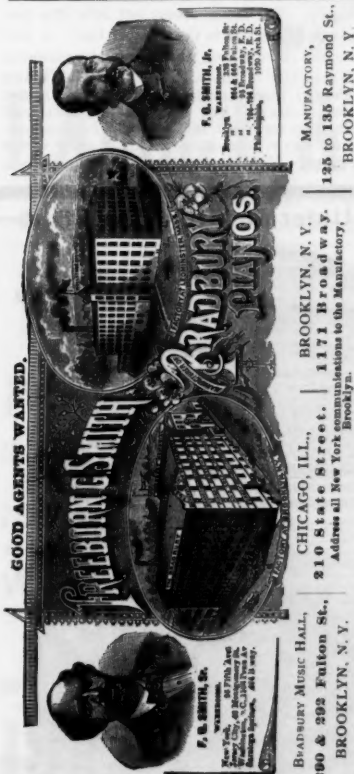
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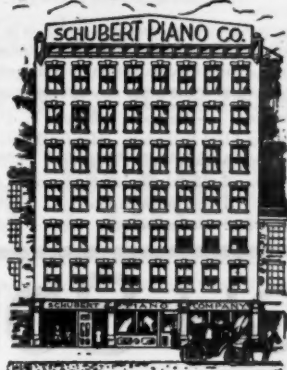
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JACK HAYNES, 24 Union Square, New York.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
236 STATE-ST.,
CHICAGO, February 2, 1889.

ONE of the reliances of the sellers of pianos in this country, and more particularly in this locality, is the utter inability of the buyers to distinguish between an instrument that is really good and one that is truly bad. Another bad feature is the knowledge that testimonials can be obtained from teachers and those who are supposed to know. There can be no objection to testimonials to several makers, if they are all worthy of it; but to see the names of eminent performers attached almost indiscriminately to good and bad alike is a thing to be very much regretted, to speak mildly. Allowing that it is a difficult thing to determine which are satisfactory, owing to the difference in taste, it seems inexcusable to have it said by a salesman that some particular make, which he knows is far from first-class, is equally as good as the best. The proper way to sell instruments would be on the one price system, and the time has come when this could be done, we believe, right here in the city of Chicago, and only those who are professionals should ever have a favor done them in the way of a reduction of price. As it is now, there is really no set price; the same grade is sold to one party for one and to another for a different price—the difference consequent upon the ability of the salesman and the gullibility of the purchaser.

We have been asked many times if Messrs. Lyon & Healy make pianos, and what they do make in their factory here, if not pianos. Messrs. Lyon & Healy make principally guitars, mandolins, banjos and drums, and the Lyon & Healy piano is a stencil instrument made by the Marshall & Wendell Company, of Albany, N. Y. It is a low priced instrument, and the most of them made have but two strings in the most used register of the instrument. Dealers will, of course, know how this would affect the durability of the piano, and as we have been asked the question only this morning, in relation to this stencil racket, we hope this statement will be satisfactory, as we are tired of wasting time and space on the subject. Still, these pianos are indorsed by some of the leading musicians of this city, who are probably ashamed of themselves for being drawn into such a palpable error, and we do not propose to give them any more notoriety in so unenviable a connection.

Our attention was called to an advertisement of a certain manufacturing concern on Fifth-ave., New York, in which they claim ten points of superiority over all other pianos. The claims are so supremely ridiculous that no one conversant in the business can help laughing heartily at them; indeed, to read them, one would suppose that the concern in question had fully made up their minds to be a direct rival to "Puck" or "Judge" with their advertising literature. But after one has recovered equilibrium and can take a serious view of the claims it can be denied by no one that seven of them are direct lies, two of little or no importance and one a very questionable statement. If a manufacturing concern will insist on issuing such statements—or, rather, if they find themselves compelled to—to push their business it is more suggestive of desperation than business shrewdness.

Mr. Carl Hoffman, an ever welcome visitor to all alike,

whether on business or on friendly intent, was in the city this week. Mr. Hoffman speaks encouragingly of business in his locality in Kansas, though others, particularly the wholesale dealers here who have been dealing with Kansas houses, are not backward in saying that collections are very bad indeed in that far famed State. Mr. Hoffman says he sold 48 pianos in December last, and that one-half of them were Sterlings.

Mr. Chas. S. Brainard, of Cleveland, is expected here soon, and the probabilities are now that as soon as the different departments of their business there can be disposed of, the firm will transfer their business to Chicago. This was Mr. Brainard's idea last summer when he was here, but at his request this information was withheld, and the probabilities are now that some time will elapse before the scheme can be consummated.

Mr. I. N. Camp has returned from his Western trip.

Mr. George Schleiffarth has taken a position with the B. Shoninger Company's branch store in this city. Mr. Joseph Shoninger says their wholesale business for the month of January was considerably more than double January, 1888.

Mr. Peter Strauch, of Messrs. Strauch Brothers, was in town this week on a business trip.

Mr. James A. Guest, of Burlington, Ia., was also in town.

Messrs. Pelle & Meike is the name of a new music house in Sioux City, Ia. They are reported as having considerable means.

Messrs. Edholm & Aken, of Omaha, Neb., have gone out of the piano business.

Messrs. Curtice & Thiers, of Lincoln, Neb., have moved into new warerooms, which are said to be the largest and handsomest in the State.

Mr. S. Horner, of Hutchinson, Kan., has gone out of the piano and organ business.

Mr. Thomas Kelly, formerly in the grocery business, has embarked in the piano and organ business in Dubuque, Ia.

Messrs. Smith & Nixon, of Cincinnati, Ohio, are reported to have taken in a partner with \$250,000.

A very bright business man who just visited Cincinnati on business which brought him in contact with all the music houses says they are all afraid of the Steinerts, who are doing an immense business.

Mr. Levassor, a prominent salesman for a long time with Messrs. Smith & Nixon, has accepted a position with Messrs. M. Steinert & Son's.

Mr. Joseph Perry, of Louisville, Ky., is reported to have made an assignment to Mr. W. A. Meriweather.

From travelers and others we learn that business is dull in this part of the country and collections slow, but it must be remembered that this is the dull part of the year in this section. We must also report retail business as slow and collections hard even in the city.

—The new Haines Brothers' piano factory, in Harlem, nearing its completion, is a magnificent structure. We took a look at it the other day and were astonished at its dimensions.

—We had a call from M. P. Möller, of Hagerstown, Md., last Saturday. Henry Detmer, of Chicago, was also in town. So was C. W. Kennedy, of Philadelphia; W. F. Boothe, of Philadelphia, and Florence Heppe, of Philadelphia; W. J. Dyer, Minneapolis; F. Knoll, Buffalo; C. and L. Blasius, Philadelphia.

He Had a Taste for Music.

SPECIAL Officers Abbott and O'Neil, of Station 3, last evening arrested Charles Snow for the larceny of musical instruments from various parties. Last Sunday night the Boston Musical Instrument Company's place, No. 71 Sudbury-st., was broken into and a large number of instruments stolen. The next day a man was found wandering about Portland and Merrimac streets negotiating for the sale of musical instruments to be delivered later on. The police were notified and a description of the fellow given. Snow was the party arrested as answering the description, but subsequent developments show that his thieving was in another direction, and smatters more of the sneak order than burglary. In the evening paper was an item relative to the arrest of one Charles Davidson for complicity with Snow, but it has been ascertained that the only connection he had with him was furnishing directions to Sudbury-st., and he has been discharged from custody. On January 21 Charles W. Rhinehart, of the Howard, had a \$60 cornet stolen from him, which is identified as the one Snow was trying to dispose of when arrested. Charles Steele, of the same place of amusement, on the same date, lost a clarinet valued at \$65, which was a few days since recovered in a Salem-st. pawnshop. In the same place was found, by Patrolman Lane, of Station 3, a clarinet stolen from John Dwyer, of the Globe Theatre, and Patrolmen Conboy and Whitman, of Station 4, recovered from the same pawnshop a \$70 cornet which was stolen from Eugene C. Ramsdell, of the Globe Theatre, on the 16th inst. Snow admits his guilt, and says that he walked into the place where these instruments were deposited and took them away. He denies any complicity in the Sudbury-st. break.—Boston "Herald."

An Ancient Piano.

M. STEINERT recently bought a piano at an auction room in this city which was made in London about the year 1739. He says the instrument is fully 150 years old, and he considers it the rarest piano in this country.

Broadwood & Co., who are the manufacturers, London, have a widespread reputation in Great Britain. The firm was founded almost contemporaneously with the manufacture of this old instrument.

The piano is only four and a half octaves, and the case is correspondingly shorter than the modern square and considerably shallower. The case is of mahogany inlaid with maple, and must have been a very handsome piece of cabinet work when first built. There are no legs, the instrument having been intended to be placed upon a stand like a music box. Neither are there pedals, two registers like organ stops taking their places. One register controls a heavy volume of sound, while the other gives a banjo-like melody which is very pleasing.

The tuning pins are at the end of the piano on the right hand, while in modern instruments they are placed at the back end of the case. Mr. Steinert values this remarkable old instrument very highly. The recent owner had little idea that he was harboring such a curiosity in the musical line. It had remained in the auction room a long time before any customer called with serious intention of buying. There are not many persons who desire to place such an instrument in their homes. Mr. Steinert knew its value almost at a glance, and yet he was considerably surprised that it could be made to yield the sweet tones which have characterized it since it was furnished up and tuned.—New Haven "Register."

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PIANOFORTE STRINGS,386 and 388 Second Avenue,
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HAZELTON BROTHERS,THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT, *

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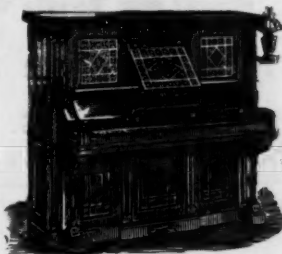
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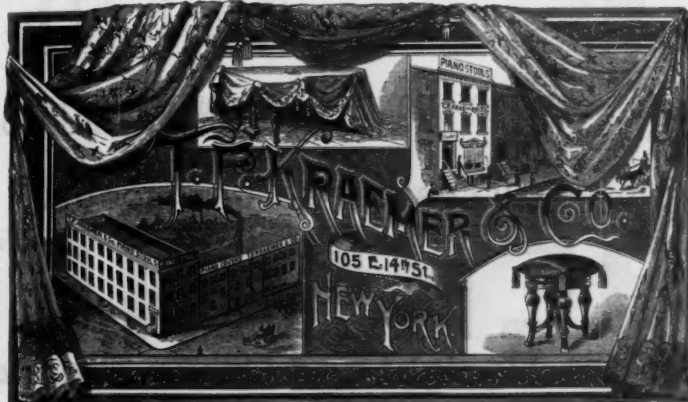
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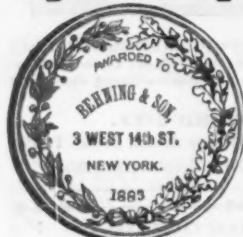
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